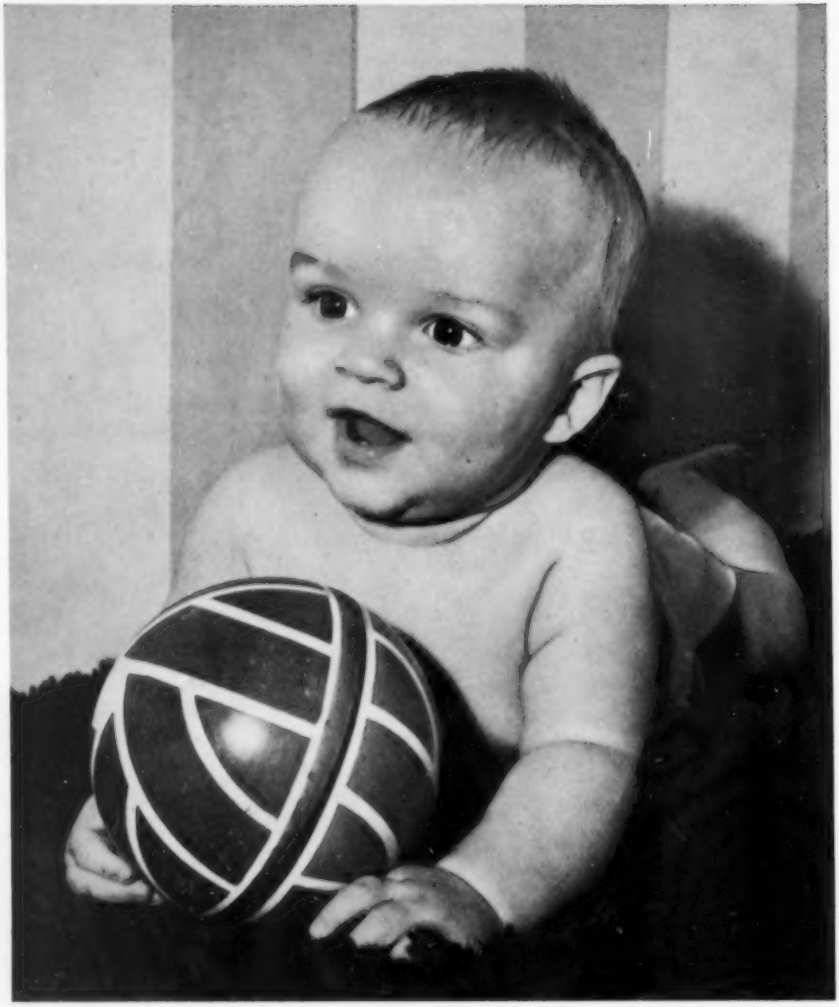
# The AUSTRALASIAN PHOTO-REVIEW

APR

PENCIL PINES — A. P. BESWICK

10 OCTOBER



*Catch the best expressions with . . .*

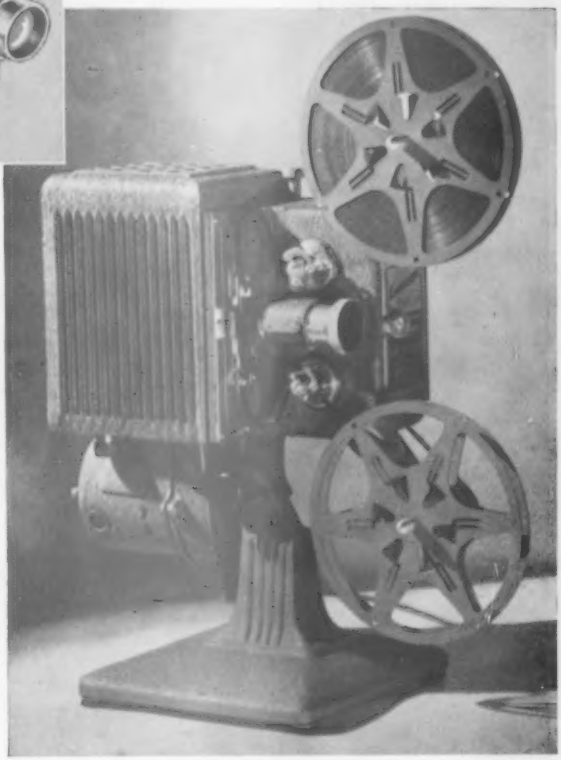
KODAK

FILM

MADE IN AUSTRALIA TO SUIT AUSTRALIAN CONDITIONS

# Kodak's Smart ECONOMY-EIGHT Movie Team

. . . for Kodachrome or black-and-white movies



**CINE-KODAK EIGHT-55 CAMERA**

Popular choice movie-maker . . . so sleek, light, and easy to use. Interchangeable Cine Ektanon 13mm. *f*/2.7 coated lens is fixed focus for easier filming. Has built-in optical viewfinder, speed of 16 f.p.s., built-in exposure guide, and footage indicator. Size, 6¼ by 4¾ by 2½in. Weight 2½ lbs. **£47/1/5**

**CINE-KODAK EIGHT-46 PROJECTOR**

Supreme in optical and mechanical precision to ensure the utmost in screen brilliance. Has fast Kodak *f*/1.9 projection lens, built-in resistance, simple threading system, 3-bladed rotary shutter, rewind, 200ft. capacity. Accepts 200-watt lamp. With splicing outfit and cleaning aids. Price: **£46/13/6**

KODAK DEALERS EVERYWHERE

***There's fun for everyone in Cine-Kodak home movies . . . large brilliant screenings . . . as real . . . as colourful . . . as life itself***

# FREE KODAK LITERATURE

**—always available at any Kodak Store to help you improve your photography and so gain more enjoyment from it.**

**"SNAPSHOTS EXPOSED" FOLDER**

Invaluable as a handy easy-to-use guide for calculating exposures under all daylight conditions with either Kodak Verichrome or Super-XX Film.

**KODAK CAMERA FOLDER**

Will help you select that new camera —covers the popular range from simple box cameras to high precision cameras.

**"SNAPS AROUND THE CLOCK" FOLDER**

Tells, simply and clearly, how to take snapshots at night—by flood or by flash. Shows equipment, too.

**KODAK ILLUSTRATED 32-PAGE BOOKLET**

Kodak for everything photographic —attractively illustrates the range of cameras, equipment, sensitised materials, and services available to you from Kodak.

**"KODAK PROCESSING ACCESSORIES" FOLDER**

Covers practically every accessory that can be used in the successful developing and printing of your films at home.

**"KODAK PICTURE-MAKING AIDS" FOLDER**

Shows dozens of handy accessories that can help you to widen your picture-making scope and so produce better pictures.

**"KODAK LENS ATTACHMENTS & FILTERS" FOLDER**

Illustrates clearly the type and purpose of the Kodak range of lens attachments. Also tells fully the use and effect of each colour filter.

**PICTURE FAULTS FOLDER**

A handy guide illustrating the effects of the seven most common mistakes made by beginners. Learn how you can avoid these mistakes.

*Select those you'll want and write or call for your copies. Kodak Dealers Everywhere.*

Kodak (Australasia) Pty. Ltd.

is the Sole Distributor
in Australia for . . .

**GNOME PHOTOGRAPHIC PRODUCTS Ltd.**
**of Cardiff, England**

*The comprehensive range of Gnome products includes:*

Gnome Universal Developing Tanks
Gnome Sterling Enlargers
Gnome Rangefinder Alpha Enlargers
Gnome Universal Alpha Enlargers
Gnome Delta De Luxe Enlargers
Gnome and Gnomatic Masking Frames
Gnome 35mm. Projectors
Gnome 35mm. Viewers

* * *

**R. F. HUNTER LTD. of London, England**

*Hunter products are well and popularly known throughout Australia. Those normally indented include:*

Hunter Gilbert Cameras
Paterson "35" Developing Tanks
Paterson Major Developing Tanks
Paterson 35mm. Viewer
Wasp IIIA Enlargers
Celfix Projection Screens
Traveller Tripod Projection Screens
Self-Recta Projection Screens
Self-Recta De Luxe Projection Screens

**Enquiries invited through all Kodak Stores and Kodak Dealers**

# Six-20 BROWNIE MODEL 'D' CAMERA

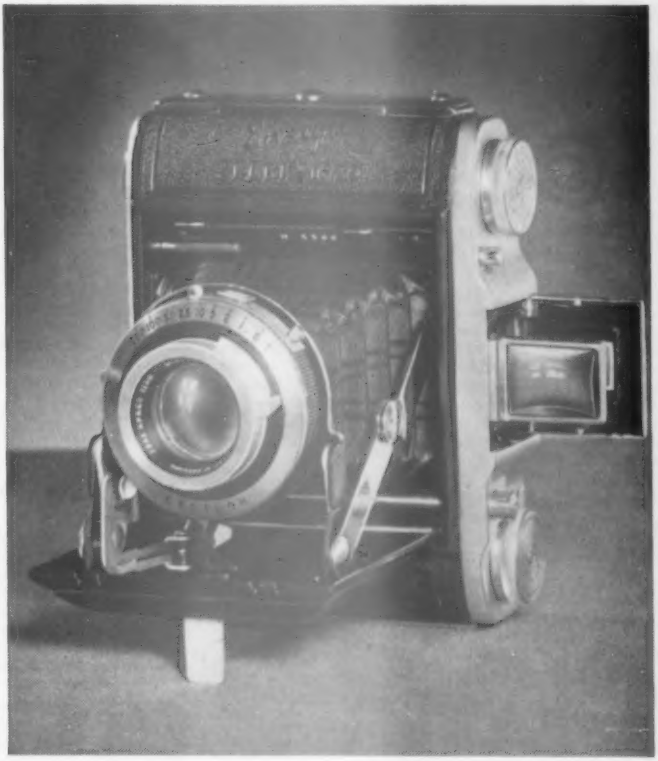
**Second in the famous Box Brownie family—the ideal choice for simplified, sure-fire picture-making based on Kodak quality of manufacture.**

1. **Has built-in flash contacts to accept Kodak Flasholder.**
2. **Assures sharp focus for either distant views or close-ups at 3 feet—thanks to handy built-in portrait lens.**
3. **Tested Meniscus lens, recessed for protection and to minimise lens flare, gives crisp, bright pictures.**
4. **Dependable rotary shutter has snapshot and "bulb" actions.**
5. **Two large brilliant viewfinders simplify viewing of all subjects.**
6. **Modern push-button shutter release reduces possibility of camera movement.**
7. **Robust all-metal body; black grained leatherette covering.**

*Loads with Kodak V620 film for 8 pictures, 2¼ by 3¼ ins.* **£2/9/6**

# Ensign SELFIX 16-20 MODEL II

**There's quality-plus packed into this neat camera. Tops in design and performance it assures sparkling negatives for crisply detailed "big-ones"**



1. **It features distinction in styling plus precision; with sleek, yet robust, compactness.**
2. **Fitted with a Ross Xpres 75mm. f/3.5 coated lens and 8-speed Epsilon shutter (1 sec. to 1/300 sec.) with built-in synchro-flash contacts.**
3. **Streamlined Albada-type viewfinder is built into the bodywork and opens automatically when camera is opened — ready for instant action.**
4. **Features: body shutter release; focusing from 4½ ft. to inf.; strong metal body; fine-grained black leatherette covering.**
5. **Other advantages are: interlocking shutter release with warning indicator; depth-of-focus scale.**

**PRICE**
**£22/6/-**

*Loads with V620 or V120 film for 16 pictures, 1⅝ by 2¼ ins.*

# The Photographic Societies

*Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.*

## PHOTOGRAPHIC SOCIETY OF N.S.W.

Paddling round in snake infested swamps, driving 700 miles to photograph the one sequence and 21 bird calls on one single magnetic tape recording were some of the interesting facts given to club members on the night of August 10, by Mr. N. Chaffer, when he screened a number of 16mm. Kodachrome films depicting 'Bird Life' in N.S.W. and Queensland.

The Open Competition, held on August 17, was judged by Mr. A. W. W. Gale, A.R.P.S., and the results were: *Advanced*: 1, J. Wray; 2, E. Steed; 3, J. Wray. *Intermediate*: 1, Miss B. Austin; 2, Mrs. I. Bagnall; 3, Miss W. Schmidt. *Beginners*: 1 (Equal) H. Barnott and V. Gadd; 2, G. Schofield. *Technical*: G. Schofield.

The Studio night on August 24, held at the club-rooms, admirably fulfilled its purpose in giving members the opportunity to study Portrait Lighting. This, together with the added experience gained on the evening *With a Professional Photographer*, on Sept. 7, when over 80 members viewed and participated in actual demonstrations by Mr. Bruce Minnett in his studios, should be productive of first-class portraiture in the near future.

The monthly outing was held in the City around the wharves on the night of Sept. 9. As is usual on these popular occasions, there was a good roll-up and many exposures were recorded for use in future night photography competitions.

Beginners and others, please do not fail to attend the lecture and demonstration entitled *Basic Photographic Principles—Exposure and Development of Films* to be given by courtesy of the Kodak Lecture Service on the evening of October 25 at the Society's meeting rooms, 1st Floor, Gallipoli Legion House, 12 Loftus Street, at 8 p.m. For further information ring the Hon. Sec., Miss W. Schmidt. Tel. MX 2657 (office hours). May we add that visitors are always welcome and that we are looking forward to seeing members of the Waverley Camera Club who are to be our guests on the occasion mentioned. D.M.

## Y.M.C.A. CAMERA CIRCLE

There was a large attendance on August 12, including many visitors. The attractions were the Yarramundi and Y.M.C.A. Competitions. The judge, Mr. J. W. Metcalfe, made the following awards: Yarramundi Competition: 1, K. Bailey. Y.M.C.A. Competition: 1, K. Bailey; 2, G. Eves; 3, G. Maxfield.

On August 26, members heard a talk on *Photography* delivered by Professor R. H. Thorp, Ph.D. (Med.), B.Sc. (Lond.). Professor Thorp recently had the opportunity of visiting the U.S.A., Canada, England, France, Switzerland, Italy and Ceylon. During his travels much colour film was exposed and his lecture was in the nature of an illustrated travelogue. The speaker's sense of humour, always noticeable in his remarks, kept the audience in good spirits to the end. The slides were of excellent quality, which did credit to the photographer, as most were taken without preparation and often under unfavourable weather conditions.

Mr. J. Hoey obliged in the judging of the Open Competition on Sept. 9. The number of entries was the largest for some time. Mr. Hoey showed that whether he likes a picture or not he takes pains to seek the idea in the photographer's mind. Having decided this, he is able to show how that idea could be better presented. The awards were: A Grade: 1, M. Wright; 2, B. Gibbons; 3, V. Treatt; HC, D. Dove. B Grade: 1, A. Taylor; 2, G. Halpin; 3, E. Thurston; HC, Miss H. Sinclair, M. Harvey, J. Alfred and A. Taylor. D.N.D.

## ST. GEORGE PHOTOGRAPHIC SOCIETY

On August 16 the Society was privileged to witness the demonstration by Mr. Dumpleton and his technical assistant of a revolutionary new type of movie projector. The new projector, which was a ptototype, put up a good performance during the evening, when 8mm., 9.5mm. and 16mm. films were shown, all on the one machine, with optical sound on 9.5mm. and 16mm. As the majority of members are technically minded, they were interested not only in the demonstration, but also in the machine itself.

A demonstration of *Silk Screen Printing* was given on August 30 by Mr. N. Thornton, who took us from the original artists' drawing to the high contrast positive necessary for contact printing on the carbon tissues which he exposed and processed. Mr. Thornton then

**Members and friends assembled at the Combined Club's Outing held under the auspices of the Photographic Society of N.S.W. at Palm Beach on August 8.**

demonstrated the method of applying the special lacquer to the screen to produce excellent reproductions of the original artist's drawing.

Sept. 7 was a most important occasion, for at this meeting the amalgamation of the Hurstville Camera Club with the St. George Photographic Society took place. After the initial formalities, election of officers was held, the results being: *President*, L. Richards; *Vice-President*, J. Free; *Secretary*, C. Walker; *Asst. Sec.*, H. Sinclair; *Treasurer*, I. McAuley; *Committee*, W. Davies, N. Books, B. Watkins, V. Marr. With the amalgamation of these two active clubs, the St. George Photographic Society now has some eighty-odd financial members, and the use of very modern premises at the St. George Business Men's Club, 18 Croft's Avenue, Hurstville, a bright future is assured.

Meetings will be held on the first and third Tuesdays of each month. Visitors and intending members are welcome. For further particulars please contact Mr. B. Watkins, Tel. LU 5471. J.L.J.

## THE CAMERA CLUB OF SYDNEY

As a result of the Night Outing, which was held on July 20, one of the most windy and cold nights of the year, excellent prints were forthcoming at the meeting on August 10. The judges, Messrs. K. McDiarmid, J. Hoey and J. Galbraith, placed the prints in the following order: A Grade: 1, K. Hastings; 2, H. Lofts; 3, G. Silver. HC, G. Silver. B Grade: 1, H. Gazzard.

On August 24, Mr. Rudolph Gunz gave the members a most interesting account of his visit early this year to the Photokina Exhibition at Cologne in Germany. He dealt with the scope and purpose of the show, and passed on to a review of the advances made in photographic equipment for early release on the world's markets. This aspect of the show was disappointing in many ways, said Mr. Gunz, probably because he expected too much. However, one interesting advance was the introduction of inter-changeable lenses containing their own Compur-type shutters. A second most important change being made was in the concept of "light value" and its application to future lens mechanisms, whereby the aperture and exposure at any given setting of either were automatically synchronised. This feature, although possibly complicating matters in the transition phase, would tend to simplify lens manipulation and save much of the mental gymnastics indulged in by serious photographers. The speaker then went on to talk of the newer developments in shutters, cameras, flash gear and accessories generally. At the conclusion of his talk Mr. Gunz then screened a collection of colour slides taken during his trip abroad.

The Open Comp. on Sept. 7 was judged by Messrs. G. Silver, J. Hoey and J. Galbraith. The awards were: A Grade: 1, J. Galbraith; 2, L. Friend; 3, G. Silver. HC: J. Galbraith. B Grade: 1, H. R. Gazzard; 2, G. Vincent; 3, H. G. Gazzard; HC, G. Russell. The Colour Competition resulted: 1 and 2, L. Friend; 3, G. Vincent; HC, N. Moggs.

Meetings are held at 302 Pitt Street, Sydney. Visitors are most welcome. Enquiries should be addressed to the Hon. Secretary, Box 2016, G.P.O., Sydney. G.S.

## MANLY CAMERA CLUB

An early morning outing to the Spit and Balmoral on August 1 was the start of the club's activities for the month. This was arranged for 7.30 a.m. so that keen photographers would have the advantage of the early morning sun with its soft shadows. Of course, some members preferred their soft beds and missed some splendid opportunities for picture-taking, as the day was bright and sunny. We are now awaiting the prints of harbour and waterfront scenes which should appear in our future competitions.

The Set Subject for August, *Five of a Kind*, was judged by Mr. L. J. Phillips, who gave a very comprehensive criticism of all the prints. Then followed a selection of members' colour transparencies, which always prove popular with both members and visitors, as we have many colour enthusiasts in the district.

The club has been fortunate in securing the use of a larger room in the Presbyterian Hall, Raglan Street, Manly. The new premises have space for the storing of club equipment, etc.

On August 19, a recorded and illustrated lecture on *Colour Facts* was presented by the courtesy of Kodak Ltd. This lecture, an introduction to the science of colour was most interesting, as it embraced a subject that few have studied. With scenes and diagrams on slides the principles of colour harmony, matching colours, dominant and complimentary colours were shown. The difference between warm tones, cold tones, hues, shades and tints was also explained.

This was the first occasion that a recorded lecture has been given at this club, and it was much appreciated by the audience, who agreed that this was one of the best lectures that we have heard. The magnetic tape is an excellent medium for the recording of lectures such as this and no doubt more use of the tape recorder will be made in the future. A.R.L.

## NORTHERN SUBURBS (SYDNEY) C.C.

The Set Subject Competition *Depicting Winter* proved a stumbling-block for many of our members, judging by the small number of prints exhibited on August 11. Our judge, Mr. McDermant, stated that in assessing the finer points of a print he looked first for quality then for definition and finally for composition. Mr. McDermant then asked the members to criticise his judgment as he was prepared to accept correction if warranted. There was a lack of response, as all present considered the following awards well earned.

A Grade: 1, F. Cowper; 2, L. James; 3, Mrs. Jackson. B Grade: 1, J. Jackson; 2, F. T. Charles; 3, W. Kelly. C Grade: 1, C. Potter; 2, F. Krull; 3, A. McGillivray. To conclude a pleasant evening Mr. McDermant gave an informal talk on the *Colourform Process*, as he is an expert in this field. He was thereupon requested to give us a practical demonstration at a future date.

On August 25, a lecture on *Portraiture Make-up* was given by Mr. J. Voorwinde, late make-up expert to the Dutch Film Industry. He displayed a wealth of knowledge in this field and interspersed his talks with many humorous comments much to the delight of the audience.

We are proud to extend our congratulations to member Mrs. M. Jackson who gained the first award in the Combined Print Competition held during the recent Photographic Trades Exhibition. A pat on the back for members F. Cowper and W. Kelly, both of whom gained HC in the same competition.

The Syllabus for October includes: 6th, Set Subject —*Industrial*; 20th, Lecture—*Flash Photography* by P. Hennessy. E.S.

## WILLIAMSTOWN (VIC.) CAMERA CIRCLE

We are informed that the above camera club has now disbanded owing to lack of membership. T.B.

## WAVERLEY CAMERA CLUB

Our meeting on August 12 was a Gadget Night for the display of home-built photo equipment. A variety of equipment was shown including a stereoscope, switchboards, modified plate camera, chemical scales and flash equipment. The most interesting item, however, was an enlarger made by J. Browne which exhibited a high degree of workmanship.

Our President, who is an analytical chemist, was well qualified to lecture on *Photographic Chemicals* on August 26. After outlining the chemistry of the photographic process and the formation of the latent image, he demonstrated the formation of the silver halides in test tubes, together with their reduction, fixation and toning. Reference was made to the function of the common photographic chemicals and to their properties, and members should now be more familiar with what happens during processing.

The meeting on Sept. 2 was devoted to a demonstration of portrait lighting so that members would have some prior knowledge of this subject for the studio night at Dolling's Studio.

Our new premises at the Waverley Community Centre, Bondi Junction, have proved to be very comfortable and photographers are cordially invited to our meetings, which are held on alternate Thursdays at 8 p.m. L.G.C.

## CARINGBAH PHOTOGRAPHIC SOCIETY

The competition for the Print of the Year was held at the clubrooms, 30 Frederick Street, Miranda on July 19 in the presence of a very large attendance of members and visitors. Mr. F. Newman of the Campsie Camera Club kindly acted as judge and with his usual good humour gave a detailed criticism on each print, followed by a very fine lecture and demonstration on *Copying with the Enlarger*. The competition resulted: 1, D. Short; 2, T. Nurse; 3, M. Hind. At the fortnightly meeting on August 2 the competition was judged by Mr. G. Marchant who recently arrived from Victoria and since taking up residence in Cronulla has become a member of this society. The placings for the competition were: 1, J. Packett; 2, H. Quigg; 3 (Equal), F. Matson and A. Hinchcliffe.

An *Amusing Candid Shot* was the Set Subject for August 16. This was judged very ably by Mr. M. Hind who introduced an innovation by asking each member in turn to give a definition of the story of their print, how the subject was taken, etc., and offer general summing up of the judge's criticism in comparison with their own. This idea proved very successful and will be repeated in future competitions. The winners of the Set Competition were: 1, R. Mills; 2, H. Quigg; 3, R. Mills. In the Open Subject the results were: 1, C. W. Watkins, A.R.P.S.; 2, A. Hinchcliffe; 3, C. Carmichael.

The Slide of the Year Competition was held on August 30, with a large attendance, including members of the Yagoona Camera Club. The competition was judged by Mr. M. Hind, the placings being: 1, R. Mills; 2, H. Pemble; 3, C. Carmichael.

Visitors and prospective members are welcome at all meetings, which are held fortnightly. For further information please contact the Publicity Officer, Mr. C. Carmichael, 26 Matson Crescent, Miranda, Tel. LB 6549; or the Secretary, Miss E. Dallimore, 190 Kingsway, Cronulla. C.C.

## GARDEN ISLAND CAMERA CLUB

On July 25, members were the guests of Mr. C. Carmichael of the Caringbah Photographic Society on a launch trip around Port Hacking. Although the day was cold and windy, an enjoyable time was had and several photogenic spots were explored and throughly photographed.

At the meeting on August 4, the Set Subject was the stone building adjacent to the Conservatorium of Music. The awards were: A Grade: 1, L. Hoggard; 2, W. Glading. B Grade: 1, 2 and 3, N. Whittaker. As usual, a print criticism and discussion was conducted amongst the members, and much interest and benefit was gained by all taking part.

On August 8, the circle joined the Photographic Society's Combined-Outing at Palm Beach, and all present considered it a memorable day.

The competition on Sept. 1 was *Landscape*, and the awards were: A Grade: 1, L. Friend; 2, and 3, W. Glading. B Grade: 1 and 2 N. Whittaker. L.H.

## NEWCASTLE PHOTOGRAPHIC SOCIETY

With the elevation of leading B Grade members next year, members of Newcastle Photographic Society expect to see a keen battle between husband and wife. The anticipated struggle will not be domestic but on the competition wall. The principals are Mr. N. Tacon, who is a close contestant for a place in the club's A Grade point score, and Mrs. Tacon, who has a substantial lead in B Grade. Mr. Tacon was elevated to A Grade only this year. His wife is one of the club's most recent competitors.

A Grade Progress Points are: N. Ozolins, 86; W. McClung, 30; E. Kimble, 29; N. Tacon, 28; M. McNaughton, 18; W. Cremor, 18; C. Collin, 13; J. Wren, 11. Leaders in the B Grade Point Score: Mrs. S. Tacon, 46½; J. Rae, 35; N. Kidd, 17; W. Frazer, 16; E. Robertson 15. In the colour section R. Winn and J. Cowan are leading with 36 points. Other progress figures are: A. W. Dumbrell, 25; J. Vincent, 25; J. Novak, 24; W. McClung, 16; C. Parsons, 16; G. S. Smith, 16; V. Pullen, 14; N. Keats, 11; J. Ralston, 10.

Competitions during the month resulted:

Still Life or Table Top—A Grade: 1, N. Ozolins; 2, C. Hirst; 3, E. Kimble. B Grade: 1, S. Andringer; 2, Mrs. S. Tacon; 3, J. Williams. August 23 Open—A Grade: 1, W. Cremor; 2, N. Ozolins; 3, E. Kimble. B Grade: 1, J. Rae; 2, B. Youll; 3, S. Andringer. Colour Section—Harbour Outing: 1, J. Kidd; 2, R. Winn; 3, N. Ozolins. Pattern, Texture or Design: 1, R. Winn; 2, A. Dumbrell; 3, N. Ozolins. August 16 Open: 1, R. Winn; 2, J. Cowan; 3, N. Ozolins. September 6, Open: 1, W. McClung; 2, J. Cowan; 3, J. Novak. W.H.McC.

## LAKEMBA CAMERA CLUB

The feature of our July meeting was a lecture on *Enlarging* given by Mr. B. Townsend of the Kodak Lecture Service, and this interesting lecture completed his present series, which has proved of great interest to both newcomers and more experienced members. It was decided to defer our outing trip to a date in early Summer in the hope that the weather may then prove kinder. R.B.

### Municipality of Randwick.
### PHOTOGRAPHIC COMPETITION

Available to both amateurs and professionals, this competition is for views taken within the Municipality. Full particulars and entry forms available only from the Town Clerk, Town Hall, Randwick. Closing date is 30th November, 1954.

# The AUSTRALASIAN PHOTO-REVIEW

A.P.R.

Editor:
KEAST BURKE, A.R.P.S., A.P.S.A.
Hon. Rep. Photographic Society of America

VOLUME 61 • NUMBER 10

OCTOBER 1954


## *Contents of this Issue*


*Articles*:

The Photographic Societies .. 590, 640
A Free-Lance in Arnhem Land .. 594
Colour by Artificial Light .. .. 600
Hypo's Camera Study .. .. .. 625
Telling the New Picture-maker .. 626
Notes from the Magazines .. .. 628
The Story of My Father .. .. 630
Review of September Portfolio .. 633
Contest Entries Review .. .. .. 635
*A.P.-R.* Editorial Notes .. .. .. 639
The 'Last Page' .. .. .. .. 644

*Illustrations*

Australian Landscape .. .. .. 602

*Advertisements*

Kodak Film .. .. .. .. .. ii
Cine-Kodak Home Movies .. .. 585
Free Kodak Literature .. .. .. 586
Kodak Australian Representations 587
Six-20 Brownie 'D' Camera .. 588
Ensign Selfix 16-20 Camera .. 589
Kodak Photo-Finishing Kit .. .. 645
Used Apparatus .. .. .. .. 646
"How to Make Good Pictures" .. 647
Kodak Papers Data Book, Susis Tripods, Marguet Film Editor 648
Kodak Universal M-Q Developer iii
Functional Photography .. .. iv


*For Technical Data for Portfolio Prints see page 693*

### An Invitation

***The Editor cordially invites the submission of contributions on photographic topics of every description with a view to subsequent publication in "The A.P.-R."***


**KODAK (AUSTRALASIA) PTY. LTD.**

(Incorporated in Victoria)

386 GEORGE STREET, SYDNEY 250-252 QUEEN STREET, BRISBANE
252 COLLINS STREET AND AND 223 LATROBE STREET, MELBOURNE
37 RUNDLE STREET, ADELAIDE
And at Perth, Hobart, Launceston, Toowoomba, Rockhampton, Townsville, Cairns, Newcastle, Katoomba, Ballarat, Geelong.


SUBSCRIPTION 12/- PER CALENDAR YEAR; SINGLE COPY, 1/- POST FREE IN AUSTRALIA.

# A Free-Lance in Arnhem Land

*Episode I:* **An Aboriginal Camera Club**

**By YAMPI**

In July of 1952 a recent arrival in Darwin, Northern Territory, sat on the verandah of the hotel in the cool of the evening and whiled away the time by listening to the radio. Presently there was a note of unusual activity over the air; someone had tuned the set in the pedal wireless system and a message was coming in from Goulburn Island Mission. The Mission Station on the island was ordering stores for delivery by the next boat and the speaker ended up a long list by asking for "a half dozen rolls of Kodak Verichrome film in 120 size."

This last request brought forth an immediate and very surprised reply from Darwin. Didn't they know over there that it was the usual thing to order films in ones and twos? Six rolls would last them for months. Was it not the practice in the tropics to order nothing of this nature that might be considered in excess of immediate requirements?

The Mission then explained that this was a special case. "Axel is on the way up," came the answer. "He may be here any day now. Winuoidj is going with him on the trip, and thinks it is a chance to get some really good pictures". Faced with this indisputable logic there was nothing further for Darwin to say and the message ended with the normal routine.

Home, sweet home!

Now, as a matter of fact, Axel really was on the way up. It was he who sat on the verandah of the hotel in Darwin and listened-in to the message.

Until that day Axel Poignant* had never heard of Winuoidj; neither could he have had any previous inkling that one of his most interesting experiences of his big trip north would be to meet, amongst the primitive native black men of the area, not merely one keen photographer, but a genuine camera club comprised entirely of members of an aboriginal tribe who were considered, until a few short decades ago, to be the fiercest of savages.

This was the occasion of Axel Poignant's second visit to the Northern coastline of Australia. He had arranged to establish his headquarters at Goulburn Island and it was here that he discovered the little group of photographic enthusiasts amongst the natives attached to the Mission.

The Reverend A. H. M. Ellison, head of the Methodist Overseas Mission on Goulburn Island, is himself an avid colour enthusiast who regularly loads Kodachrome film in his Kodak Retina camera‡. The Mission natives had often seen the padre operating his camera, in fact, many of them had been asked to pose on numerous occasions for pictures in colour that they were later privileged to see when the reverend gentleman held his little evening entertainments with his projector.

*Axel Poignant is extremely well known in the world of commercial photography for his wide and varied experiences as an outdoor cameraman. One of his many exploits took him in 1951 to the Northern Territory, where he spent some time covering an assignment for *Life* as co-operator with Fritz Goro, the official photographer for that well known magazine.

Axel's second trip to the North of Australia was entirely a free-lance venture with a very definite purpose in view.

The nature of that purpose and the adventures that attended upon its fulfillment make a fascinating subject for a series of short stories which will appear in future issues of the *A.P.-R.*

The present article, Episode I, is by way of an introduction to one of the aboriginal boys, Winuoidj, with whom we shall become better acquainted in *A Free-lance in Arnhem Land*.

‡See the *A.P.-R.* for December, 1953 for reproduction of prizewinning colour slide taken by the Rev. A. H. M. Ellison.

Winuoidj takes a picture of a friend holding a blue-tongued lizard. All pictures, with the exception of the above, were taken by Winuoidj with his Ensign Ful-vue Camera.

But the idea of photography as a hobby for the aboriginal boys did not originate with the padre. In actual fact it was an aboriginal named Mug—a contraction of his lengthy and quite unpronounceable native name—who first thought of the idea that it would be fun to use a camera. It appeared that the boys were allowed to spend a certain proportion of their earnings and it was customary for them to save enough to permit the purchase of occasional luxuries. Of course, the ownership of a miniature was something beyond all possibilities and therefore not to be considered. But when Mug noticed some visitors to the island using the cheaper type of box camera he began to see a ray of hope. He made some enquiries and forthwith asked the Mission to send to Darwin and obtain for him also an Ensign Fulvue camera and, of course, a film.

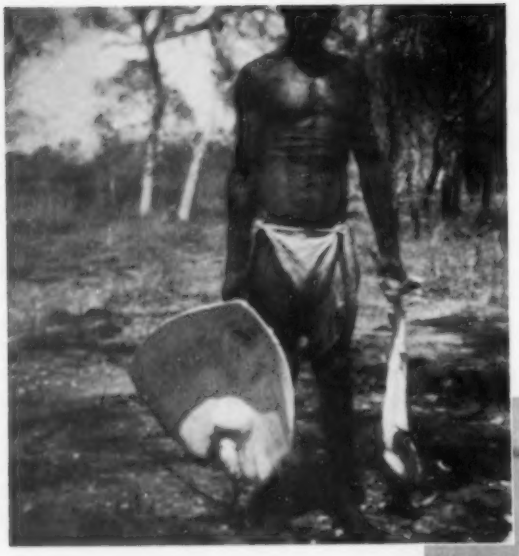
In due course, the arrival of the Fulvue created quite a furore of excitement amongst the aboriginals. The boys were already fully acquainted with the possibilities of photography and there was now much speculation and great hilarity concerning the idea of one of their own number usurping a pursuit which had hitherto been considered as entirely the prerogative of the white man. Mug found himself the centre of a giggling crowd of helpers. Whenever he attempted to look in the viewfinder of his camera he had to compete with two or three others for headroom. What he saw when he did manage to get his head into position was a surging mass of black bodies at very close range.

Eventually some semblance of law and order was restored and Mug proceeded to get down to the serious business of taking pictures. Everyone wanted to pose at once and as soon as one appeared to be in line to becoming a subject for the camera others pushed him aside and took his place But all this did nothing to deter Mug, who continued to press the button and wind the film until the spool was exhausted.

Thus the first film was fired off in record time and, with the assistance of easily a dozen pairs of hands, Mug unloaded the camera and sealed down the label on the exposed film. In due course the spool was sent off across the sea to Darwin for processing.

(*Above*) Arriving on location.

# A FISHING EXCURSION



(*Above*) The catch.

(*Right*) Close-up of the canoe.

Axel Poignant's eventual opinion of the prints made from this first spool of film to pass through Mug's camera can be summed up in one word—atrocious! What were supposed to be portraits had been taken at a distance of fifty feet away; there was so much movement in some of the shots that it would be impossible to recognise the nature of the subjects. Other prints were mainly of fingers held inadvertently in front of the taking lens. There was really not one print worth saving.

Nevertheless the boys were delighted, for this was "white man's fun" which they could all enjoy together. The proud camera-man paraded his "success" all over the Mission station and everywhere he was greeted with astonished admiration and envy. Soon several of the other boys sent for cameras and before long there were two factions on the island—those who had cameras, and those who had not. The former banded into an informal society of camera enthusiasts, and whilst they had not advanced one iota in technical skill at the date of Axel Poignant's landing on the island, their enthusiasm was given an even greater boost by the advent of his arrival and the sight of his undreamt-of equipment.

Again profiting by their keen observation of details, each of the boys made himself a neat wooden carrying case with close-fitting sliding lid. In this his camera was stored whilst its owner was resting, and carried everywhere when its owner was on the move.

When Axel first became aware of the existence of the club it had grown to six members, four of whom possessed cameras. The other two were hopeful supporters, ever willing to carry the precious cases or to act as a subject for the photography.

So far the boys had received no training. Their method was to imitate the actions of others but they did this without understanding the principles involved and not knowing actually why they did just this or that.

The Rev. Ellison was an extremely busy man, with innumerable calls upon his energies. He had not been able to spare any time for camera classes and it was Axel Poignant's one regret in connection with his stay in the vicinity of Goulburn Island that Axel was unable to spare the necessary time away from his personal commitments

Preparing bark for a canoe.

to teach the boys at least how to develop and print their own pictures.

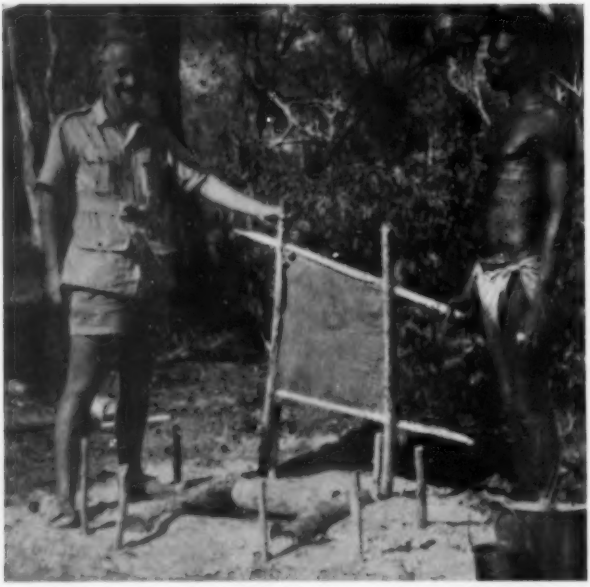
And yet, perhaps his influence did find its way into the little club, not by any direct instruction on his part, but because one of their members—Winuoidj, with his six rolls of Verichrome film—was destined to accompany Axel upon his expedition to Arnhem Land, and several shorter excursions from Goulburn Island.

During these trips, when Axel had settled down seriously to the task of photographing the life and customs of the aboriginals in their wildest state, he found himself to be something of a hero in the eyes of Winuoidj. The boy watched every move and tried to apply these methods to his own pictorial technique. Axel explained how a camera worked, showed him in his own camera viewfinders the effect of standing up-close and how to hold the camera steady. Winuoidj was an apt pupil. He quickly mastered the idea of framing the subject matter to fill the picture space and before his stock of films was exhausted he was able to take pictures with surprisingly creditable skill.

It was not until he returned to the South many months later that Axel first saw the results of his influence upon the camera-craft of Winuoidj. Amongst his films he found one that had somehow got mixed in with his own rolls. So good was the technique of many of the shots that Axel tells us that he would never have noticed the difference had it not been for the nature of the pictures, these being of subjects not taken by himself!

Native girls and bark canoe.

Showing constructional details of a native well or soak.



Axel Poignant is pleased to see that his new water supply is a going concern.

A wild bush native.

On a later occasion, whilst contemplating the phenomenon of Winuoidj the first really successful aboriginal amateur photographer, an intriguing thought came to Axel Poignant. Here was proof that the native intelligence was quite capable of mastering the technique of making accurate photographic records. The possibilities behind this discovery were enormous.

In spite of the recent publicity, due to the discovery of strategic minerals in the Territory, vast tracts of country in the North remain as yet comparatively unexplored and certainly quite uninhabited by white men. Many of these parts are visted only by the police patrols, and then at very infrequent intervals.

The Northern Territory Police are obliged to rely upon reports from wandering natives concerning the state of the country and the whereabouts of native tribes in much of the terrain that comes within the province of their responsibility.

Black-trackers and other police boys are in the habit of going 'walkabout' at regular intervals and during these holidays they are able to gather much useful information which is eagerly absorbed when they return to civilisation. On these occasions, the boys could quite easily be prevailed upon to carry a simple box camera.

Photography in the hands of a native on 'walkabout' could be made to record geographical features, mineral outcrops, weather conditions, and topographical identity marks for use on future patrols. Evidence of crimes and disturbances could be brought back to headquarters in a form that precludes any errors in future indentifications. There seemed to Axel to be no end to the possibilities of a camera in the hands of the semi-civilised native on his 'walkabout'.

* * *

One day we may learn the sequel to this quaint episode in photography. Upon his return to the island, no doubt Winuoidj was appointed chief technical adviser to the little band of camera lovers. We can only hope that each member in turn was able to follow his example and achieve real success. Perhaps other influences have since intervened, and it is possible that their standard of excellence has progressed towards still higher attainment. Our aboriginals have already achieved success as artists in watercolour drawing. With proper instruction and adequate equipment there is no reason why these intelligent people should not come to express their ideas and their undoubted artistic taste in the more convenient medium of photography.

# Colour by Artificial Light

By R. V. LEUNIG

When working with colour film by artificial light, it is always advisable to use Type A film, which has a higher speed rating than daylight type film with a filter. This allows the operator to keep the exposure within reasonable limits, and should it be necessary to expose the remaining frames by daylight, this is easily done by using the correct filter which corrects the colour balance for daylight and reduces the emulsion speed to that of daylight film.

The most important factor in successful colour work by artificial light is to keep the contrast range within a limit of four to one, which is the maximum range over which colour film of the reversal type can record colours truthfully.

A factor of equal importance for truthful colour rendering is to work within the colour temperature range of the film. This normally presents no difficulty as Type A film is balanced for use under photoflood illumination, and provided that the lamps are reasonably new, and in suitable reflectors, no difficulty should be encountered.

Most lighting angles which are successful in monochromes can, if modified properly, be used successfully for colour. The main modification necessary is to fill, or overfill, the shadow areas to bring the contrast range within four to one. Here, however, there is one very important point to watch, and that is to avoid having the fill-in lights cast conflicting shadows—thus it is best to use large cast matte-finish reflectors to spread the lighting sufficiently to avoid sharp shadows.

When making portraits or character studies there are two types of lighting which can be used—one type which, by the use of shadows and colour temperature variations, produces the result desired, and the other type, which is simpler, is used where the model has character, and only a faithful, detailed record is necessary to produce a picture of merit. The latter type only requires one light at the camera, and one to balance the background tones. While this type is rather limited in application, it can be useful for high-key work, or where there is a wealth of detail to be recorded, or where there are subtle colour variations to be photographed.

Although the photographer has little or no control over the processing of present-day colour films, he has, if he can master it, the control of exposure and colour temperature variations. The simpler of these controls is exposure variation. We know that a good exposure meter will tell us the "correct" exposure to give; but by over-exposing, with flat frontal lighting, and balanced background, it is possible to obtain high-key colour pictures of beautiful quality. Of course, it is necessary to use a model of fair complexion for this type of work. At the other end of the exposure range we can, if careful, produce low-key pictures in colour; but here it is advisable to touch the highlights very lightly with oil, or a suitable skin cream, otherwise the under-exposure will lose those small highlights which are necessary even in low key. The degree of over- or under-exposure necessary to produce these results is from one-quarter to one-half-stop variation from meter readings, and unless it is desirable to produce large black shadows or burnt-out highlights, it is advisable to keep exposures within the four to one contrast range.

Colour temperature control is something which can be achieved either by trial and error, or by an expensive colour temperature meter and variable resistors on the lighting circuits. For most of us, myself included, trial and error is the only answer, but a little thought can help. As a lamp ages, so it gives a warmer-toned light, and by saving a couple of lamps which have fulfilled a rather long service, it is possible to use light of a warmer tone just whenever it is needed. Another way to obtain warm tones from photofloods is to use a series-parallel switchboard, with the lamps on low or dimmed position. Because of

the lower voltage the output from the lamps is reduced and the colour much warmer or redder than if the lamps were working at maximum efficiency. Of course, the reduced light output will require longer exposure times than is normal. By using the main light at full voltage and a fill-in either dimmed and very close to the model, or an aged lamp as a fill-in, it is possible to obtain rich warm shadows, and brilliant highlights, while remaining in the four to one range.

Although the human eye is not capable of recording the difference in tones obtained in this manner, colour films record them sufficiently to make a very noticeable difference in the finished result.

The selection of the aperture and shutter speed for making the exposure is a point which rarely receives due thought from most operators. It is quite common for beginners to use the lights so close to the model as to be very uncomfortable or use the fastest shutter speed, or the largest aperture possible. When the nearest lamp is closer than four feet from the model, the light rarely covers evenly the full area seen by the camera; this can lead to difficulties, so the moral is, keep the lamps a reasonable distance from the model even to the extent of using a prolonged exposure. The first consideration when calculating the exposure is depth of field, so decide what depth is required to be sharp, and select the required stop from the depth-of-field scale. It is then that the exposure meter can be consulted for the required shutter speed, and a check made to ascertain that the lighting is within the four to one range.

With my lighting set-up I find that a general exposure is 1/5th sec. at *f*/5.6, although I frequently use exposures in the vicinity of one second at *f*/11, while occasionally, when using the lamps dimmed for warm tones, I sometimes expose as long as five seconds at a suitable aperture. Colour composition is another important factor when working by artificial light, and one over which the operator must have full control. For practical purposes, there are warm, cool and neutral colours—warm colours being red, orange, brown and any colour predominantly red; cool colours being lighter blues, greens and lighter yellows. The neutrals are more difficult to select—these are generally fawn, grey, some blues, and some rather yellowish tones. However, these colours vary greatly, and there may be circumstances where they are quite contrary to the above statement; but for general practice they are a sufficient guide.

Under working conditions colour contrast is a very useful means of creating accents, a cool colour standing out strongly against a warm colour, and vice versa. When a model has a very fair complexion, a cool blue background can accent the colour variations in the skin tones; but where a model is the rugged sunburnt type, such a contrast would be unbearable, so a neutral or warm background is useful, perhaps light brown, or very dark blue. Such things as green necklaces and brightly-coloured trinkets against an opposing colour can form combinations which ruin a composition.

Another colour variation which can be either troublesome or useful according to the control exercised, is reflected coloured light. A notable example is a model in a strong blue costume, which can reflect sufficient light onto the face to create a very unpleasant result. Reflected coloured light can be very useful when used discreetly for special effects; but its application is limited to a small field only.

The use of colour filters should only be resorted to when recommended by the film manufacturer, as any control by this method can only be general and result in an overall cast which is seldom pleasant to look at.

(*The Lens, the official organ of the A.P.P.S., July*, 1954)

**Note by Author**

*These notes have been prepared from the mistakes and practical experiments of an amateur colour worker and do not necessarily represent the correct methods. While they may prove a useful guide to beginners, they must be considered subject to modification and adaptation to invidual circumstances.*

---

## The "A.P.-R." Photographic Contests

**Two Classes Monthly: "Open" and "Set Subject"**

**One prize only in each class to any single competitor**

*Highly Commended prints which are reproduced will merit a Reproduction Fee.*

*"Open" prints which have not won prizes may be re-entered for a Set Subject, but not for Open Contests.*

**SET SUBJECTS, 1954-1955**

| | | |
|---|---|---|
| December | Closes October 10 | "People at Work" |
| January | Closes November 10 | "Winter" |
| February | Closes December 10 | "Along the Waterfront" |
| March | Closes January 10 | "Self Portrait" |
| April | Closes February 10 | "A Scene from Everyday Life" |
| May | Closes March 10 | "Australian Landscape" |
| June | Closes April 10 | "Silhouette" |
| July | Closes May 10 | "Outdoors at Night" |

A PRESENTATION

OF

# AUSTRALIAN LANDSCAPE

## MATCHED WITH VERSE BY AUSTRALIAN POETS

THE ARRANGEMENT BY IRIS BURKE

*They mock'd the painter's art, and to pourtray*
*Defied the utmost reach of poet's skill ! —*

FIDELIA S. T. HILL
(*Recollections*)
Australia's First Woman Poet—1840

Grateful acknowledgment is made to the authors, trustees, and publishers concerned.

C. S. CHRISTIAN

*Give us from dawn to dark*
*Blue of Australian skies,*
*Let there be none to mark*
*Whither our pathway lies.*

JAMES LISTER CUTHBERTSON
*(The Bush)*

G. W. HARRISON

*Not a sound disturbs the air,*
*There is quiet everywhere;*
*Over plains and over woods*
*What a mighty stillness broods!*

*All the birds and insects keep*
*Where the coolest shadows sleep;*
*Even the busy ants are found*
*Resting in their pebbled mound;*
*Even the locust clingeth now*
*Silent to the barky bough:*

CHARLES HARPUR
***(A Midsummer Noon in the Australian Forest)***

*Till the listener surely deems*
*That some weird spirit of the air*
*Hath made those boughs the lute of themes*
*Wilder, darker than despair.*

CHARLES HARPUR
*(The Voice of the Swamp Oak)*

M. WARNER

*And, poised above the noon-still earth,*
*I laughed in wild and sudden mirth*
*To find that I and the sky were one,*
*Merged into being, beyond the sun.*

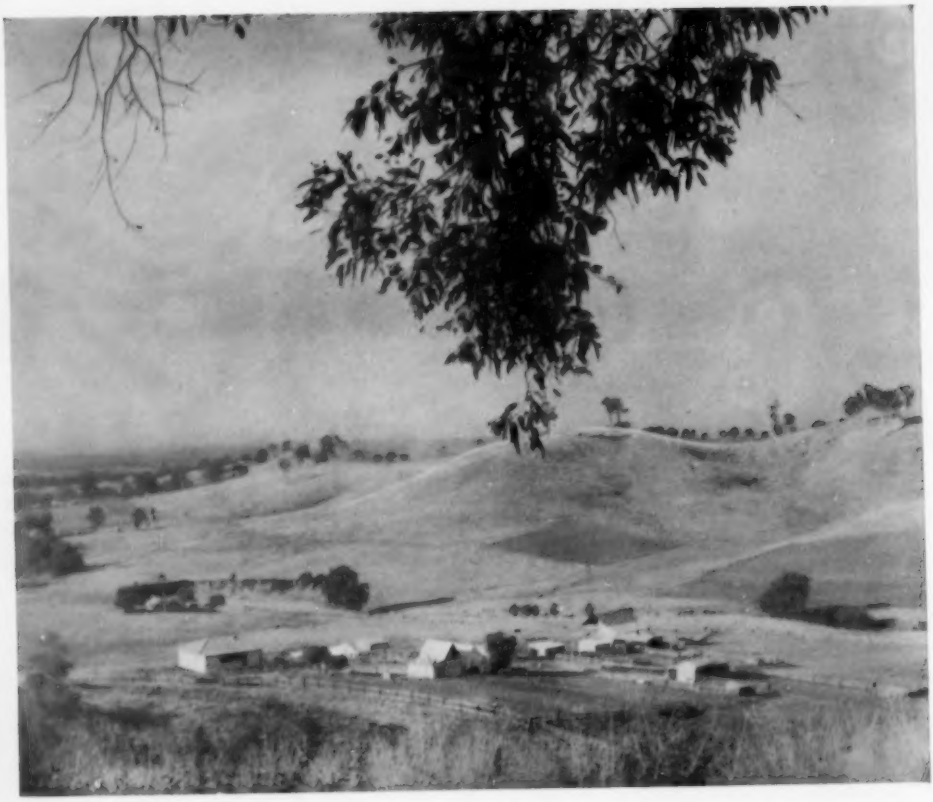
T. INGLIS MOORE
(*On Coolong Hill*)

A. K. DIETRICH

*Grey dawn on the sand-hills—the night wind has drifted*
*All night from the rollers a scent of the sea;*
*With the dawn the grey fog his battalions has lifted,*
*At the call of the morning they scatter and flee.*

A. B. PATERSON
(*Sunrise on the Coast*)

A. J. ANDERSON



K. H. WESTGATE

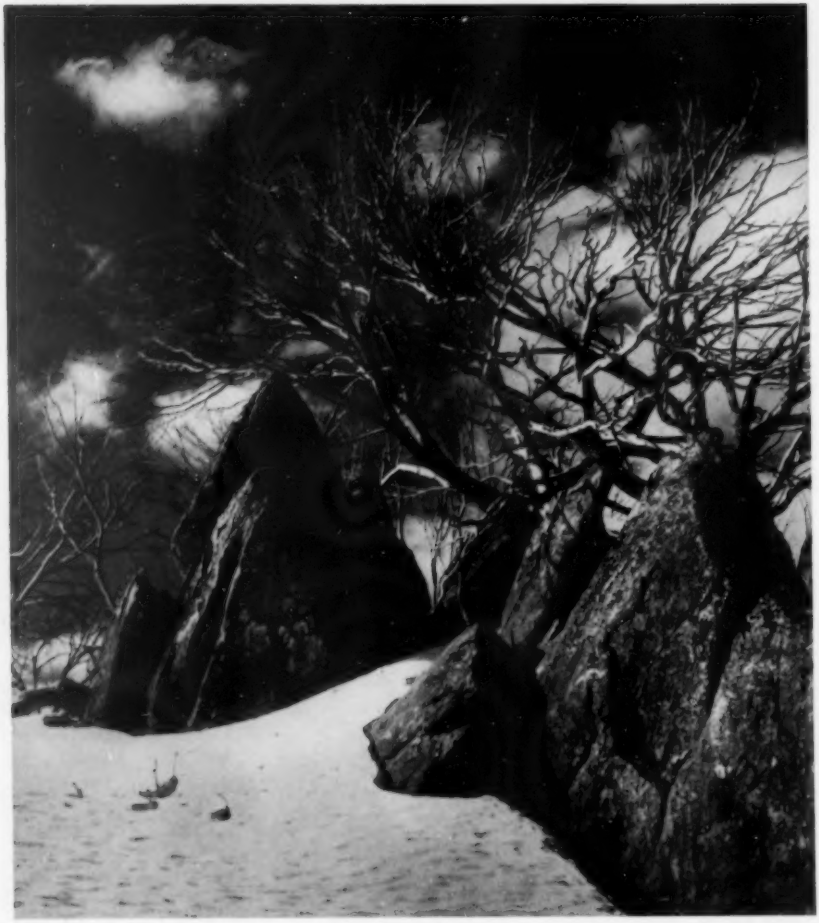
*Why should I still love it so,*
*Friend and brother far away?*
*Ask the winds that come and go,*
*What hath brought me here to-day.*

HENRY KENDALL
*(Araluen)*

*till I hear the gathering cry of the ancient winds and again*
*I must up and out and leave the embers of the hearth*
*to crumble silently into white ash and dust,*
*And see the road stretch bare and pale before me: again*
*my garment and my home shall be the enveloping winds*
*and my heart be fill'd wholly with their old pitiless cry.*

CHRISTOPHER J. BRENNAN
*(How old is my Heart)*
By courtesy R. Innes Kay

K. MUSGRAVE



J. McALLISTER

*Like a warrior-chief inciting his adherents to attack,*
*Has upreared itself upright with one imperious arm outthrown!*
*Up that slope so smooth and ruddy we could clamber to the crags,*
*To the jutting rim of granite where the crouching cloudlet lags:*

ALFRED DOMETT
(*The Haunted Mountain*)

*But far and faint, a grey-winged form*
*Hangs where the wild lights wane—*
*The phantom of a bygone storm,*
*A ghost of wind and rain.*

HENRY KENDALL
(*Orara*)

D. M. SAUNDERS

KEAST BURKE

*Yet luminous with sunset's fading glow;*
*And thus awhile in the lit dusk they seemed*
*To hang like mighty pictures of themselves*
*In the still chambers of some vaster world.*

CHARLES HARPUR
(*The Creek of the Four Graves*)

J. D. JOHNSTONE

*We wrought with a will unceasing,*
*We moulded, and fashioned, and planned*
*And we fought with the black and we blazed the track*
*That ye might inherit the land.*

FRANK HUDSON
*(Pioneers)*

*A flock of dusky sheep were spread;*
*And fitful bleating faintly came*
*On every joyous breath of wind,*
*That up the stony hills would fly,*
*And leave the hollows far behind!*
*Wild tones of music from the Creek.*

HENRY KENDALL
*(Morning in the Bush)*

R. W. SHORT

C. L. LESLIE

*For the grass is leader and pioneer,*
*And man's swift following foot*
*Only lives because there was, first,*
*Grass with its spear and root.*

DAME MARY GILMORE
(*Two Songs of the Grass*)

*The storm-fiend sweeps o'er the starless waste,*
*And the unchained blasts to the gathering haste;*
*Man alone, unshaken, his course retains,*
*While the elements combat and chaos reigns.*

THOMAS ALEXANDER BROWNE
*(Morning)*

H. G. REYNOLDS

E. G. THURSTAN

*Oh dreary beat of waves that follow*
*Compelling winds, repeat no more*
*Your melancholy dirges hollow,*
*Full-fitted to this vacant shore.*

HUBERT CHURCH
*(Old Sandhills, Hobart)*

*Where the timeless grass-tree thrusts its spear*
*Incisively, into the arching sky—*
*In that primordial place the lichened rocks*
*Are deeply cut with cryptic signs*
*Pictorially.*

IRIS BURKE
(*The Midden*)

A. C. REDPATH

*He that is by Mooni now*
*Sees the water-sapphires gleaming*
*Where the River Spirit, dreaming,*
*Sleeps by fall and fountain streaming*
*Under lute of leaf and bough—*

HENRY KENDALL
(*Mooni*)

C. S. CHRISTIAN

R. S. COOPER

*Lone stream of the mountains, by margins of moss,*
*By falls where the grey rocks thy white waters toss.*

JOHN BERNARD O'HARA
*(Cudgewa Creek)*

# Hypo's Camera Study

By ROSS CAMPBELL

If you are an average middle-aged man or woman, your chances of being photographed are small.

The Photographic Trades Exhibition at the Town Hall provides ample evidence of this fact.

The hundreds of pictures displayed round the walls show that photographers—both amateur and professional—have a restricted list of favourite subjects.

It includes pretty girls, wine-glasses, old-age pensioners, butterflies, steel girders, babies and grasshoppers.

But the ordinary ratepayer, or his wife, rarely gets any attention.

Even flies are more popular. When a fly looks up, it is likely to have its eye photographed through a magnifying glass by some local enthusiast; yet a lady mayoress or a company director would pass un-noticed.

There is nothing new about this state of affairs.

Twenty-five years ago my study of a wrinkled pensioner, taken with a Box Brownie was the talk of the Footscray (Victoria) Camera Club.

Pretty girls, too, have been a perennial theme. The only change is that they used to be photographed standing up and fully dressed, while they are photographed now lying down and in bathing suits.

The peculiar outlook of the camera-fiend was well illustrated by a talk I had lately with a neighbour, who may be called Mrs. Hypo.

Her husband, George Hypo, is an amateur photographer of intense enthusiasm. He devotes all his weekends to his hobby.

But one recent Saturday, his wife tells me, he was in a bad temper.

He got up early to take a picture of the dew on a spider-web near the garage, but found someone had knocked it down with a broom.

He tried to photograph a grasshopper, but just as he was ready it hopped away.

Flossie Rompers, a teenager in the next street, had promised to come and pose for him during the morning, lying on the lawn in a bathing suit. But she rang and called it off; said her boyfriend was taking her out.

He rang another neighbour and asked if he might take a picture of her baby with its face covered in jam.

She told him she was sorry, but the poor child had chicken pox.

By this time Hypo was hanging round the house with a lost expression, irritably tinkering with his exposure meter.

He thought he might go and snap some girders, but it started to rain.

There were always the wine-glasses. But he had taken forty shots of them the previous week-end, and he was sick of it.

At last the wife dared to make a suggestion.

"Why don't you take a picture of me?" she said.

He looked at her in amazement. Then he burst out laughing.

"You!" he said. "I'm sorry, but I'd be the joke of the camera club.

"If you were 18, and would lie on the grass in a bathing suit, it would be a different matter.

"If you were 70, with a good set of wrinkles, you'd be a first-rate subject.

"But as you are—you must admit the idea's absurd."

"I've got it!" he exclaimed. "This will make the *Australasian Photo-Review* sit up!"

She left him at the window with his camera trained on a caterpillar!

*(Reprinted by permission from the Daily Telegraph, Aug. 7, 1954.)*

J. H. JOHNSTON: **Daddy's Girls**

# Telling the new picture-maker

**(No. 14)**

## *Watch the Details*

In picture taking, little things can cause a tremendous amount of trouble. If you forget to set the shutter, if you fail to hold the camera steady, or if you forget to wind the film, you are asking for trouble and your pictures will show it. That is why it pays to establish a picture-taking routine and follow it regularly.

For instance, the first thing to do is to make sure your camera is ready for picture taking. Have you opened the camera fully? Has the lens cap been removed? Is the camera loaded? Next, check the camera operating details. Are you focused for the right distance? Is the shutter set? Is the lens opening adjusted properly? Then check to make sure your camera is properly braced or held steady, that the subject is properly lined up in the viewfinder and that you have selected the best possible angle for your subject.

When you take the picture, make it a habit to release the shutter gently. Never jab or push sharply at the shutter release. Squeeze steadily but gently so that the release will go off as easily as the trigger of a rifle. Finally, immediately after the picture is taken wind the film and set the camera for the next exposure.

By following a routine like this you will not be so likely to make little mistakes which may spoil otherwise perfect pictures.

## *Indoor Snapshots*

Some of the most charming pictures ever taken are those made indoors with natural daylight illumination. This is because at such times the subject feels completely relaxed; and because the quality of the light from the windows gives fine modelling and a feeling of great roundness to the subject. In addition, in many cases where the light is evenly distributed, it is a soft light which is pleasing in its effect. It would be well worth while to take some indoor snapshots with natural window illumination. Here are a few picture-taking hints:

Remember that indoor pictures made with daylight illumination require additional exposure, because the light is far weaker than sunlight outdoors. For picture-taking indoors with sunlight, when the subject is close to a window, an exposure of at least 1/25 second at *f*/6.3 is advisable with Super-XX film. However, exposures of 1/5 or 1/10 second may be called for, and with box cameras or simple folding cameras lacking adjustable lens openings, brief time exposures of from 1 to 3 seconds are best.

In most picture-taking indoors with daylight, the side of the subject near the window will be far brighter than that which is away from it. If you take a picture without increasing the amount of illumination in the shadows, you will have a very contrasty and not-too-successful result. Therefore, either with the help of an ordinary house lamp directed at the shadow side of your subject, or with a large piece of white sheet or cardboard which will act as a reflector for the daylight, direct more light into the shadows to even up the illuminations.

Do not hesitate to move various objects temporarily if it will help to produce a more pleasing picture. In this way you may greatly improve the background, give more unity to the picture and lend emphasis to your principal subject. Finally, remember that aside from informal portraits you will obtain the most effective indoor snapshots if you make your pictures tell a story. Show your subjects doing something interesting—even something as simple as knitting or reading a book.

A. R. WILKINSON: **Once Upon a Time**

**(No. 15)**

# Notes from the Magazines

## COLOUR TEMPERATURE

**By W. J. Pilkington, F.I.B.P., F.R.P.S.**

(*Photography*, April, 1954)

Of the questions most frequently asked by those unfamiliar with colour photography, a very large proportion relate to the significance of the colour of the exposing light-source and the colour sensitivity of the colour film. A great deal of confusion exists as to the relationship of these two factors. The matter is sometimes further complicated by considerations of the colour of the viewing light, for colour transparencies.

To start at the beginning, the common and convenient method of defining the colour of a light source is by means of its colour temperature. There is nothing mysterious about this system. It is based upon the observed fact that as a material is heated to incandescence the colour of the light it emits changes with changes of temperature. The simplest illustration of this can be seen in the case of a red-hot poker. The term 'red-hot', as we know, can mean anything from a dull lustrous red to a bright orange, and if we have access to an industrial furnace, we could easily make our poker 'white-hot'. These changes of colour are due simply to changes in temperature, where the general rule is 'the hotter, the bluer'. Remember this, it is very important.

What happens, then, is that, as heat is applied to an object, it starts to emit light first in the longer wavelengths, namely the red end of the spectrum. With increasing temperature, more light is emitted, in the same wavelengths as before, and some light in slightly shorter wavelengths, which embrace the green part of the visible spectrum. Turning on the heat still further results in an increase of both red and green—giving rise to the appearance of visual orange—and some blue. Finally, when the temperature is raised sufficiently, the object emits sufficiently in the blue region as well as the other two, to give rise to the visual impression which we call white.

Further increase in temperature, not only adds to the overall intensity but actually increases the proportion of blue light, relative to the red. The effects of this increase are not quickly noticed by the eye. The impression may be that of a whiter white, but is nothing like so noticeable as the changes which we observe, say between 'red-hot' and 'white-hot'. This does not mean that the latter changes are less significant, but only that the eye is not so conscious of them.

It will be noticed that so far we have dealt with temperatures in the ordinarily understood sense—that by which we measure the hotness of a body. The expression 'colour temperature' is not fundamentally different, since it is still much concerned with the temperature of the light-emitting material, but expresses the same physical fact in different terms.

Whereas by 'temperature' we normally mean differences which, for instance, we can appreciate by the sense of touch, with 'colour temperature' we indicate differences of the same kind (but of different magnitude) which we appreciate by vision. Indeed, if all substances emitted the same proportions of red, green and blue light when raised to a given temperature, we need not refer to 'colour temperature' at all, but would know that for any particular temperature we had a particular ratio of red, green and blue emission.

The peculiarities of an imperfect world make us resort, therefore, to a convenient dodge. Measuring the ratio of the red to blue light, we attach to this a temperature of a hypothetical substance which is termed a 'black body radiator'.

When any real substance used for incandescent lighting (such as the metal tungsten, in a filament lamp) is heated to the point where its spectral distribution equals that of the black body radiator at the temperature in question, the real substance is given the same temperature as that of the black body, because the emissions are similar in quality. The term 'colour temperature' is used to indicate the similarity of the spectral composition of the two sources, hypothetical and real, whilst admitting that the temperatures in the ordinary sense may be slightly different.

As a point of interest, tungsten does in fact follow the ideal behaviour very closely, so that for this substance 'temperature' and 'colour temperature' are nearly similar. The thermometer scale chosen for the notation of colour temperature is the Absolute or Kelvin scale (in contradistinction to the usual Centigrade or Fahrenheit scales). The Kelvin scale is simply Centigrade, plus 273°.

It was previously stated that the concept 'the hotter, the bluer' was important, and it will be seen from the above that the characteristic behaviour of any body when heated to the point of visible radiation is that the proportion of blue light to red light gets bigger as the temperature is raised.

The human eye will accept nearly any continuous distribution of red, green and blue light as 'white' light. This is not true of the three layers of a colour film, each of which, of course, is sensitive to one only of these thirds. Moreover, the substances which are capable of being raised to incandescence—typically the filaments of electric lamps—will not stand up to the high temperatures required to produce an appreciable emission in the blue end.

It is this fact which makes the small photoflood, the hottest, and therefore the bluest of the tungsten lamps, burn out after but an hour or so of life. Natural light is bluer simply because the sun is so very much hotter than any temperature we can produce inside a lamp. As an aside it might be mentioned that bluer light is emitted by an atom bomb for here the temperatures are higher still!

■

## CAMERAS

(From *The British Journal of Photography*, June, 1954)

What unspeakable balderdash people do talk about cameras. You have only to attend any club meeting to find that there is an absolute "ideé fixe" that you can only do good work with expensive, shiny and new cameras. Nothing that one can say, or that the old hands teach, will eradicate this notion. Yet, as one who has judged more club and international exhibitions than I care to remember, my experience tells me that in general the standard of the work is in inverse ratio to the cost of the man's apparatus. But

please note here that I am speaking of pictorial work; and I should be the last to deny that for certain kinds of technical work you need specially designed apparatus. But it cuts into that as well, for how specialised are most jobs? How often does the commercial man, or the photo-journalist, or any of the other kinds of technical worker get his money's worth out of the gear he has paid for? I wonder. I should put it at a very small percentage indeed. Take the free-lance . . . how often do you see him working at *f*/4.5 on his Super-Technicos? He probably uses it (as a small stop) on his Leica on Contax with their short focus lenses; but on a 4 x 5? . . . well, I haven't seen one doing it yet. And his swing back? Has he time? Let's have the best possible apparatus we can afford for the set of jobs we are likely to do or to have to do, but let's for heaven's sake stop thinking that without those hundreds of pound's worth of gear all we can do is to sit in our empty darkrooms and cry our eyes out for lost opportunities. The expensive gear may make some things easier . . . ah, I never said it wouldn't but on the other hand it may make a lot of others more difficult.

The other day I came across a portfolio done by members of a certain club. None of the prints was less than 10 x 12 (note that I have remembered to accede to the will of our masters and have put the figures backwards, as required nowadays), and some of them were 12 x 15, and one was even 16 x 20. (I must have a rest for a moment or so to recover from the strain of putting all these numbers backsyvore.) On looking at the backs of these twenty or so prints I was not surprised to find that more than half of them bore exhibition labels from well-known sources, for they were indeed a fine lot. One of them, a 12 x 15, was a still-life in full colour, and one of the best Dye Transfer prints I have seen for a long while. I was rather curious as to why a set of twenty prints by twenty different workers, many of which had obviously been very far afield, should have been lovingly collected and placed in the club's archives, so I asked the Hon. Sec. "Oh, don't you know?" he asked. "Those are the prints from one of our Box Brownie competitions. They all had to have been done with a fixed focus box camera, lent to each member in turn. They could do anything they liked with it, fit filters, supplementary lenses, use tripods, have any kind of film. In fact as long as they used the actual camera and produced the negative (for the rebate was notched to leave a mark on each frame), there were no holds barred."

"But the colour prints?" I asked.

"Also, and likewise," replied the Hon. Sec. "He did two of those at least. One on wash-off and one on Trichrome Carbro . . . three negatives, three filters, infinite patience, only one roll of film he assured me, and Bob's your uncle."

Need I add that this club is not a large one; it does not talk from morning to night about what developer each member uses; it has no distinction in its ranks between amateur and professional, and, in fact, the Hon. Sec. told me in confidence, though he would not like it to be generally known, that two or three of the professional members were almost as good as some of their less advanced workers! Joking apart, this sort of thing ought to be an eye-opener to a lot of these obsessed gentry, and I don't want anyone to go away with the idea that here were sets of fuzzygraphs that might please a lot of arty-crafty selection committees, but a set of prints (admittedly mostly made with a pictorial aim) that would have stood comparison with the best in quality, technique, and the rendering of textures.

One, by the way, was of a cathedral interior, which was full of a most lovely misty atmosphere (possibly the good old rug-shaking technique) that would have done credit to the great H. F. Evans at his best; and in which the rendering of the windows left nothing to to be desired.

There is a lot of hoo-hah at present about the lenses fitted to small cameras, and especially the fitting of *f*/2.8 lenses to the moderately priced miniatures (if that is not an absolute contradiction in terms). The point at issue is that a comparatively simple lens with a maximum aperture of 2.8 will not be as good when stopped down to, say, *f*/5.6 or below, as would a better lens with a smaller maximum aperture. Now as to the rights of this I cannot speak first hand, not having a laboratory at my disposal, and holding the belief that without it any casual comments are worse than useless. Obviously, if it is true, then the sensible thing to do is to buy the lens with the lesser maximum aperture and play safe. But, you see, people want such different things from their lenses, and an enormous number of them are willing to pay high prices for larger apertures whether they want them or not, and whether the speed of materials has so increased that very large apertures are hardly ever needed at all.

What I ask from a lens is that it shall give me reasonable definition all over the plate at full aperture, and that the focus shall remain the same when I stop it down. For commercial work I don't need a large aperture, nor with the lights at my disposal do I often need it in the studio, and in fact the only time I really do want a large stop is for pictorial work so that I have some chance of getting rid of that dreadful thing . . . a great depth of focus, but the younger generation won't know what I am talking about there, as their only definition of a good photograph is one in which Dan and Beersheba compete with each other in the details of the last twig on the last tree, and the trouble is that the poor boobs are under the delusion that that is how their eyes see things!

What is devastating, and, alas, far more common than it used to be, especially with these vile contraptions that separate their components instead of focusing like an honest lens, is this very change of focus when you alter the stop. If this is to become general we shall have to have tables issued with our lenses giving the corrections to be made to the focus for every stop in the scale and then I shall take up marbles, or go back to a good old R.R.

■

**Television News Story:**

*Press Release from E.K. Co., Rochester, U.S.A.*

## EASTMAN KODAK COMPANY PLANS T.V. DEBUT WITH A COLOUR SERIES

The Eastman Kodak Company will sponsor a weekly filmed television show in 1955. To be presented in colour, this will be a half-hour comedy-drama titled "Norby" and will feature Broadway and Hollywood star David Wayne in the title role. The programme will be telecast in January over a national network, James E. McGhee, Eastman's Vice-president in charge of sales and advertising, announced today.

The programme will be the first television network series to be filmed entirely in colour. The compatible transmitting system will permit standard reception on all black-and-white sets.

Continued progress in picture-making will be emphasised in all phases of the pioneering photographic company's first venture with regular television programming. Location scenes and outdoor sequences will be used freely, for the scope and quality of production which Eastman believes can be achieved only on filmed television. The commercial time will

*Concluded on page 634.*

# The Story of My Father

## By KEAST BURKE

The story of my father—the late Walter Burke, who for more than forty years was Editor of *The A.P.-R.*—goes back to the early sixties of the last century when a young married couple from the Channel Islands emigrated to the new settlement of Canterbury in New Zealand. Both husband and wife came of families well-known in the Jersey and Guernsey islands for several centuries, the better known being that of Messervy, whose coat of arms and crest (a cherry tree proper) and motto (Au Valeureux Coeur Rien Impossible) goes back to 1758. They established their home near the Chapel Street bridge over the Avon River in what is now the centre of the city of Christchurch and here, on March 6th, 1886, was born Walter Ernest Messervy Burke, the eldest of eight sons.

By the time he was twelve or thirteen the family fortunes appear to have somewhat declined and the need arose for him to contribute to the family funds—and so it was that we find him engaged in the N.Z. postal service as a telegraph messenger boy. A bright lad, it was not long before he became a skilled morse operator and, in consequence, relieving operator and postmaster on a roster that took him to every corner of the twin islands. By 1892 he had received a more permanent appointment back in Christchurch and this enabled him to devote more time to his three favourite pursuits—the practice of 'new' Pittman shorthand, the writing of short stories and, of course, his photography. His first short story appeared in *Katipo* (the journal of the N.Z. Postal Officers) for Christmas, 1893 and over the next few years a number of others appeared, chiefly in the columns of the *Christchurch Weekly Press*—a paper which had always made a feature of the short stories which it published; it was said that it immediately recognised the budding genius of Rudyard Kipling by reprinting his early fiction direct from the Allahabad (India) newspaper, in which so many of them first appeared.

The newspapers of the day tell at length of his many successes in the various photographic exhibitions and of his joint secretaryship of the photographic section of the Philosophical Institute—a body which we as have learnt*, catered for every type of scientific study. It was particularly noted that whilst his landscape work was admirable, he went beyond that hackneyed field; in an issue of the *Christchurch Press* during September, 1894 we read: " . . . the new and original line struck out by Mr. Burke in his 'swagman' series . . . They are a wonderfully artistic reproduction of a purely colonial phase of life, which stand out in bold relief from the remainder of the pictures and appeal to one from their truth to life, alike in their pose and delineation. No small amount of artistic skill has been displayed by Mr. Burke in the production of this series of pictures, which are excellent. The naturalness of both Mr. Burke's *Sundowner* and *Swagger* series imparts a life and brightness to the Canterbury pictures which are a great relief after the monotony of the street views and views of the Avon, which, like the poor, we always have with us, in the photographer's windows." This was also the period of his first acquaintance with the van Asch and van der Velden families. He told me that in actual fact, it was van Asch senior who first made himself known to my father in the course of his search for striking photographs of his new homeland.

*See *The A.P.-R.* for August 1954, pp 466/7.

In the following year he took a step beyond the exhibition field and first showed his photography through the wider field of the lantern lecture. During the ensuing decade and a half, he was destined to appear on the platform on many scores of occasions and in some three or four countries.

1894 was the year of his marriage, in the little village of Rangiora, to my mother, Amy Thompson. She had lost both her parents early in life and had been brought up by her maternal grandfather, John Keast. Having appeared on the family scene early in 1896, I can still remember him telling me fairy stories and reading aloud from the pages of "Alice in Wonderland" more than fifty years ago.

1896 was a memorable year for other reasons also. First of all, his numerous photographic activities had brought him under the notice of R. Child Bailey, F.R.P.S., who was then the editor of *Amateur Photographer*. R.C.B. strongly recommended him to submit his name for the Fellowship, and in due course, he grained this honour and so became the first F.R.P.S. in Australasia. At the time of his death he was perhaps the oldest living Fellow.

1896 was also the year of his first trip to San Francisco. Those were the days when the whole of the mail for the Americas was placed unsorted aboard the California mail boats in the company of a New Zealand postal official charged with the duty of sorting during the progress of the trip. Other trips followed and it so happened that on one of her 1897 sailings, the *R.M.S. Alameda* carried on the first 'leg' of a 'state' trip to England, the Premier of New Zealand, Dr. R. J. Seddon and it also carried young Walter, in the dual capacity of postal officer and personal photographer to the Premier. The trip was productive of a host of new negatives—and these, in due course, formed the basis of another lantern lecture. This lecture enjoyed a gala premiere on October 16th of that year before an audience of some four hundred members at both houses of the New Zealand Legislature, together with their friends. This lecture which included many interesting photographs of Samoa and of San Francisco's famous Chinatown was delivered on many subsequent occasions.

In all, he made three or four mail trips across the Pacific and on one of these his young wife accompanied him and, in due course, was photographed in many novel settings.

About this time the call of journalism became too strong and he resigned from the postal service and joined the *Christchurch Weekly Press* as field photographer, editor of the *Christchurch Weekly Press Annual* and Circulation Manager. This appointment enabled him to undertake endless photographic outings to most of the wildest parts of the islands.

Most of these outings he conducted on foot over mountain ranges and gorges, carrying his forty-pound half-plate outfit knap sack-wise. The half-plate outfit was readily convertible to stereo purposes and he soon had accumulated a most extensive collection of stereo photographs. The stereo pairs moreover possessed the

The late Walter Burke specially photographed about 1907 for the purposes of reproduction in *The A.P.-R.* at the time of his assumption of Editorship. The photographer was L. W. Appleby, then at the height of his fame as a pictorial portraitist, while the unusual pose was suggested by the idea of a passenger looking over the back of a seat in a suburban railway carriage, in order to talk to a friend in the seat immediately behind.

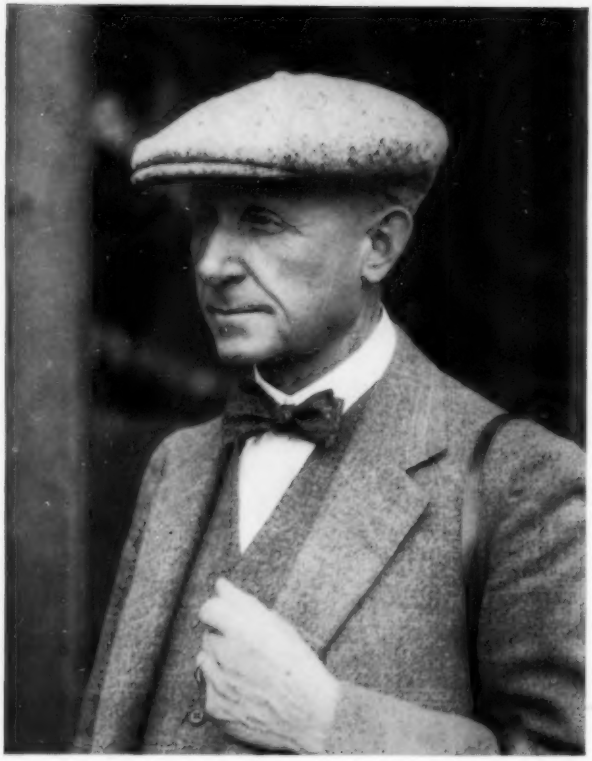
distinct advantage that either half could be readily made into standard lantern slides.

An important trip was that undertaken in the winter of 1902, when he travelled to the Fijian Islands in company with a scientific party bent on solving the 'mystery' of the famous firewalking ceremony. Photographically this proved most successful, being productive of a future lecture and one which under the title of *A Winter Cruise in Summer Seas* was eventually to be his most popular and interesting presentation*.

*For additional details see *The A.P.-R.* for July 1952, pp 445.

With his marriage, the family fortunes improved considerably, and it became possible to make a change of some importance—which was the moving of himself and his family to Sydney for the purpose of establishing an Australasian agency for the famous Underwood and Underwood international series of stereo views. The turn of the century represented the heyday of the stereoscopic view as the popular means of family entertainment and the time was indeed ripe for its introduction, on an efficient basis, to the Australian market. The move took place in March, 1904 and by May we find him "enlisted in the ranks of the Photographic Society of N.S.W." His first Society action was to invite his co-members to come one evening to his business premises in Jersey Chambers, in George Street. Here he gave a short history of stereoscopy and subsequently provided every member of his audience with a steresocope and a supply of stereo views, these including both his own and those of the great Underwood house. His next P.S. of N.S.W. appearance was in August of the following year when he presented his Fiji lecture to a full house of some 250 persons at the Royal Hall in Castlereagh Street.

These activities brought him under the notice of our old friend, A. J (Mons) Perier, at that time the right-hand man of the late J. J. Rouse. Mons lost no time in bringing about a mutual introduction between the two celebrities. Mr. Rouse was so impressed with the personality and talents of the new arrival that he offered him the dual post of advertising agent and manager for the company and of Editor for the *A.P.-R.* As the third editor of the magazine he held this position for some forty-three years and is still remembered in this capacity by a large percentage of our readers. His name is also well recalled in the world of advertising by virtue of the Walter Burke Advertising Agency which was one of the pioneers in this field and continued with its activities for some thirty years. His editorship in particular brought him in



The late Walter Burke depicted at the time of his great interest in Jersey cattle. Here we have him photographed by a staff cameraman of the "Argus" (Melbourne) at the ringside during a Royal Show cattle judging.

touch with a host of new friends, both personal and by correspondence, all over the world.

Many new features were introduced into the magazine; its list of contributors was strengthened, its format modernised, and the quality of its printing greatly improved. More interesting to present-day readers is perhaps the fact of his establishing the monthly prize contests and the associated *Review of Contest Entries*; to this day, alone of all the larger photographic magazines, does *The A.P.-R.* furnish, unconditionally, full criticisms of every print submitted.

Reverting to the business side, my record would be incomplete if it did not refer to my father's daily meetings with the late J. J. Rouse and with Frederick Manning. These conferences and conversations continued for some thirty-odd years and played a major part in shaping company policy over those important formative years.

On the hobbies side, Walter Burke's attentions centred on the breeding of animals and birds—a study which commenced with the youthful breeding of pigeons and progressed through the scientific breeding of poultry and dogs to the complicated Mendelian business of a scientifically managed stud of Jersey cattle, including many direct importations from Jersey and the U.S.A.—an enterprise which was known all over the Pacific area under the name of *Bellefaire*. He always said that his greatest achievement in this field was to dispose of a shipment of Jerseys to the Emperor of Japan.

That his hand had not lost its skill of the 'Nineties" (witness the *A.P.-R.* for February, 1943) was ably demonstrated by the negatives which he brought back from his trip abroad in 1938. Some four hundred of his travel illustrations were reproduced, as our readers will remember, in the *A.P.-R.* feature of the ensuing years *Abroad with a Kodak*, while still more were shown in the Travelogue and One-Man-Show seen by many thousands under the title of an *Australian Cameraman Abroad*.

After the war, when he was in his eighties, he made two more trips abroad and once again brought back fine series of photographs—this time in Kodachrome colour, mainly of architectural and figure subjects seen on the Continent.

* * *

It was very early on the day of September 13th when my father passed from us. It was one of Sydney's crisp spring mornings and, strangely enough, it was the very hour when his favourite constellation, that of *Orion*, was at its zenith overhead, shining in all its customary Southern brilliance. I felt that this was symbolical, truly in harmony with the life of a man who, throughout his long years, had ever achieved that high degree of success which he had sought in the wide variety of enterprises to which he had turned his hand and mind.

# Review of September Portfolio

By KARRADJI

The compiling of an album of prints featuring *Low Key, Mystery and Fantasy* represents an idea that is commendably new and in all offers us a most varied collection.

The introductory print, P.A.'s *Lantern Fantasy*, leads me temporarily to put to one side my oft-expressed dictim with regard to the matter of having verticals shown on a slope. In this instance I find it quite permissible for the reason that a lamp by its very nature is a movable thing and somewhat away from the usual stable uprights of buildings and towers with which it is dangerous (?) to take such liberties. The treatment in fact, provides an interesting swinging motion, an element that adds considerably to the result —and, incidentally, to the title—is the strange shadows, shaped as they are by the decorative design of the lamp itself, the latter giving a fancy edging to that which would otherwise have been a rather plain type of geometrical pattern. In all quite an enjoyable print.

A.G.R.'s *Wraith's Rendezvous* is indeed an intriguing print, one that is filled with interest, making me wonder just where was the scene and how it was photographed. The important element is the way in which those strange misty shapes diminish so rhythmically as they fade into the distance. Such an effect could hardly be achieved by control; it must have been natural and one that was a most fortunate happening for the photographer. The trimming could not have been bettered with the main feature centralised and with full play allowed to the misty shapes.

E.R.C.'s *Death on the Dunes* is one of those self-explanatory pictures. It has well conveyed the idea of its title, or should I say rendered any title unnecessary. Beyond that, the important part is that exactly the right amount of sky has been included in exactly the right tone.

F.J.R.'s *Against the Western Sky* shows him to have been a truly courageous worker for very few photographers would have even considered for a moment the making of a photograph under such conditions. The light has almost gone and the gaunt and desolate tree has all but dissolved into the threatening darkness of the cloud-shrouded night. There is no need to say that the important features are, first the little patch of light towards the top which so usefully gives us the branch shapes, and secondly the parallel bands of sunset which provide the element of stability for the tree base. In all, a difficult subject well photographed.

Moving to D.G.L.'s *Quiet after the Storm* my first thought was to ask why the photographer did no "flash" or pencil out (or even trim away) those four highlit lines of the electrical power lines; had this been done he would have had a much more satisfactory print. The balance of the arrangement is well-treated, catching as it does the real sense of the wetness of the situation. As for the light, whilst not absolutely overpowering it does provide a quiet effective decorative touch.

Whilst G.S.'s *Unusual Angles* possesses the welcome merit of adding a touch of variety to the album, it does not make a very strong appeal to myself personally. Maybe the fact is that I am influenced—or some might say prejudiced—by the fact that it resembles much of the same type of thing which we see in the more affected styles of modern art. The companion print—B.G.'s *Angles*—has, I feel, rather more to commend it, embodying as it does a kind of three dimensional effect. While the white spots are almost definitely coins and therefore merely areas of white paper, nevertheless they appear to rise and flat above the superimposed semi-opaques. Overleaf the same photographer has given us an ingenious table-top in his *Jazz Band*. While I am seldom very favourably inclined towards this type of photography, I can still appreciate the time and effort that must have gone into the production of the arrangement. The attitudes of the wire figures are quite convincing.

N.O.'s *Rendezvous* is outside of his usual field. It is all right as far as it goes, but it suffers from some obvious weaknesses. The scene suggests to me 'surprise' rather than a prearranged meeting; also that back lighting seems to be overstrong. I feel that a darker suggestion of tone would have enhanced the feeling of surprise. The 'foal' is well placed in the arrangement.

D.M.S.'s *Les Miserables* interests me for it so happens that I have spent quite a considerable amount of time lately in the pursuit of the leafless tree—which is only to be expected in view of my liking for the extra character to be noted in deciduous trees during the season just passed. Here the main feature of the arrangement is the heavy tree at the left which is just far enough away from the print edge, as it were, to embrace and to act as a perfect balance for those somewhat wayward younger ones. The cold damp base also contributes to the general feeling of misery, as does the threatening sky.

Coming to K.J.T.'s *These Thy Toys* I must say from the outset that I have seen the original print and immediately took a liking to it but somehow it loses a great deal of its charm in this reproduction. The original is from a paper negative and embodies much of the charm of an aquatint. The old tree trunk rising as it does from the sand and water has the look of some sluggish sea-monster trying in vain to free itself and the wharf, too, is sufficiently unusual to contribute its quota to the general feeling of mystery. One suggestion though—in any future prints that highlit stern of the obvious fishing boat or yacht might be eliminated; as it is it seems only too realistic and practical

I fully intended to make reference to the number of woman contributors in recent issues and to the high standard of their work; especially when it comes to the aspect of keen attention to detail; if I have not done so I must apologise for my neglect.

This thought was once again brought to mind by the sight of E.G.'s *Sunrise* which manages pretty well to smother my table-top dislikes. Here the feeling of concentration is well conveyed both by the attitudes of the figures by their placings in the frame. The tonal scheme is good; that of both sky and mist is helped by that of the fisherfolk. One minor element troubles me and that is the thinness of the rod between the forepart of the boat and the leading fisherman; perhaps the idea is that the protuding portion of the rod is a fixture and the balance is just fishing line. Anyhow the whole execution is very good indeed.

My unrestrained admiration goes out to F.P.H. for his *Planetary Reconnaissance*. The work in the

original is remarkably well carried out with the rocky shapes in no way out of proportion and the small figure very well posed while the suspended globe well contributes to the overall feeling of mystery. Of course, the comparatively small reproduction reduces the general impression of spaciousness which is such a feeling of the original presentation.

One may well ask with me—from whence came all these pictures of monier pipe reinforcing wires—and how does it happen that they are all equally good, even if by different cameramen? Anyhow, F.M.'s *Design in Circles* is somewhat different to most in that it is taken 'looking through' rather than 'against'. A point of interest in the print lies in the fact that the main point has been placed towards the bottom left corner rather than in the centre—an idea which gives a better sense of balance and radiation.

A most intriguing print is B.J.K.'s *Sound Barrier*. Its components are somewhat obscure and I will leave it to my readers to work them out for themselves. The combination is a most effective interpretation of the title idea once, of course, it has been noted. The placing of the heavy mass is such as to suggest the final reaching of a point where something important or exciting must happen—is in fact, actually happening.

M.J.M.'s *Pursuit* is a well-arranged print of its kind, using a basis of paper cut-outs. The idea of action has been conveyed very successfully while the heavy cloud sky was a thought in the right direction.

On looking back to check up on who was the author of the excellent cover *Aspiration* I discover with pleasure that it was M.J., yet another of our women workers. This portrait character study is very well executed with the sitter indeed presenting a look of inspired 'aspiration'. It is a look that is intent on something and one feels little doubt but that the sitter will reach his goal. The subdued introduction of the hand and portion of the violin are well controlled and in no way attract attention from the face. The head is kept well back on the print so as to allow of full space in front.

■

## Forthcoming Salons and Exhibitions

**NOVEMBER—DECEMBER, 1954.**

*Approx. Closing Date*

**International Underwater Contest.** **Nov. 1**
Information from: Rowland Chapman, Box 222, South Miami, Florida, U.S.A. C.

**International Exhibition of Associacao Brasileira De Arte Fotografica.** **Nov. 1**
Information from: Associacao Riograndense de Fotografos Profissionais, Caixa Postal 1889, Porto Alegre, R.G.S. Brazil, South America.

**International Contest of Sporting Photography.** **Nov. 1**
Information from: Club Atletico, Provincial Boulevard 27 de Febrero No. 2672, Rosario, Argentina, South America.

**Delhi (All India Salon)** **Nov. 1**
Information from: T. Kasinath, A.R.P.S., 15 A/29 Karol Bagh, New Delhi 5, India. C.

**Orlando Southeastern Salon.** **Nov. 2**
Information from: Jane A. Heim, 1124 W. Yale Avenue, Orlando, Florida, U.S.A.

**Lincoln Salon.** **Nov. 7**
Information from: Messrs. T. and K. West, Lincoln Camera Club, Wragby Road, Lincoln, England. C.

**New York and State Museum Exhibition of Wild Bird Photography.** **Nov. 10**
Information from: W. J. Schoonmaker, New York State Museum, Albany 1, New York, U.S.A. C.

**Photographic Society of Kenya 1st International Exhibition.** **Nov. 14**
Information from: R. J. Henderson, Hon. Secretary, Photographic Society of Kenya, 1st International Exhibition, P. O. Kabete, Kenya, Africa. C.

**Kentucky Nature Salon of Monochrome and Colour Transparencies.** **Nov. 14**
Information from: Dr. W. F. Furnish, Box 81, University of Louisville, Louisville, Kentucky, U.S.A. C.

**International Photographic Salon of Japan.** **Nov. 15**
Information from: 14th International Photographic Salon of Japan, The Asahi Shimbun Buildings, Yurakucho, Tokyo, Japan.

**Chicago Lighthouse Exhibition of Stereo Photography.** **Nov. 15**
Information from: Geo. W. Blaha, Exhibition Secretary, Chicago Lighthouse for the Blind, 3323 W. Cermak Road, Chicago, Illinois, U.S.A.

**Madrid Salon.** **Nov. 15**
Information from: Senor Secretario De La Real, Sociedad Fotograficia, Salon International de Fotografie Celle Del Principe, 16, Madrid, Spain.

**Series of Three Colour Prints Competition (sponsored by P.S.A.)** **Nov. 20**
Information from: W. H. Savary, Contest Director R.F.D., 2 Box 221, Plainfield, New Jersey, U.S.A. C.

**Salon International de Arte Fotografico en Queretaro.** **Nov. 25**
Information from: Secretario Del Salon de Arte, Fotografico en Queretaro Club, Fotografica de Queretaro, 16 De Septiembre No. 34, Queretaro, Qro., Mexico, South America. C.

**Salon International of Art Photography of Paris.** **Dec. 1**
Information from: Monsieur Le Secretaire de La Societe Francaise de Photographic, Maison de La Chimie, 28 Rue Saint Dominique, Paris 7, France.

**Cuban Havana Salon.** **Dec. 2**
Information from: Club Fotografico de Cuba, Mr. O'Reilly, 366 Altos, Habana, Cuba, West Indies. C.

**Springfield International Exhibition.** **Dec. 2**
Information from: Salon Secretary, Springfield International Salon of Photography, The George Walter Vincent Smith Art Museum, 222 State Street, Springfield 5, Massachusetts, U.S.A. C.

**Wind and Sun Photographic Exhibition.** **Dec. 3**
Information from: Ernest Vaughan, Box 856, Twenty-Nine Palms, California, U.S.A.

**Annual International Salon of Photography (Des Moines).** **Nov. 19**
Information from: H. W. Taylor, Salon Secretary, Des Moines Y.M.C.A. and Morie Camera Club, Des Moines Art Centre, Iowa, U.S.A.

**Salon of Mountain Photography.** **Dec. 17**
Information from: Senor Secretario de la Real Sociedad Espanola de Alpinismo Penalara, Evenida de Jose, Antonio 27, Madrid, Spain.

**Montreal International Salon and Colour Slides** **Dec. 12**
Information from: Mark Stein, 4355 Hingston Avenue, Montreal 28, Canada. C.

**Photographic Association of Bengal (Calcutta All India Salon).** **Dec. 25**
Information from: B. K. Makergee, Salon Chairman, Photographic Association of Bengal, 24B Hindusthan Park, Calcutta 29, India. C.

**Bordeaux Salon.** **Dec. 31**
Information from: Andre Leonard, 17 Rue de la Ville de Mirmont, Bordeaux, France.

**Amateur Photographer Annual Overseas Competition.** **Dec. 31**
Information from: The Editor, Amateur Photographer, Dorset House, Stamford Street, London, S.E.1. England.

■

## Notes from the Magazines

*Continued from page 629*

be devoted to helpful information for best results with home movies and snapshots.

Stage and screen star David Wayne, who first won fame as the unforgettable leprechaun in "Finian's Rainbow", will be introduced to television audiences as a small-town banker. Banker Norby is a man who would understand leprechauns. His friendly curiosity about his surroundings leads him into highly unusual situations as the warm and humorous story develops.

Mr. Wayne, who is currently starring in "Teahouse of the August Moon" will take a leave of absence from the Pulitzer Prize play to launch the TV series. His partner in Norby Productions will be David Swift, creator of two of television's most popular programmes, "Mr. Peepers" and "Jamie". Swift will produce and direct the writing of "Norby".

# Review of Contest Entries

| | |
|---|---|
| NUMBER OF ENTRIES .. .. .. (A/S 15, B/S 42, A/O 20, B/O 55) | 132 |
| NUMBER OF COMPETITORS .. .. | 55 |
| NUMBER OF NEW COMPETITORS .. | 10 |
| NUMBER OF PRIZE AWARDS .. .. | 20 |

*NOTE: The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.*

*The Contest Rules last appeared on Page 375 of the June, 1954 issue. The list of Set Subjects is shown on Page 601 of this issue.*

*C.A.A., Willoughby.*—Both of your current prints are pleasing in spite of the heavy shadows, which might well be an indication of under-exposure in the negatives. Try the effect of masking off 1" from the right in the bushland-road subject; this would appear to counteract the existing slight one-sidedness in the picture and impression of looking into the foliage of the overhanging tree.

*J.F.A., Sth. Camberwell.*—There is nice print quality in *Mid-winter* which conveys very well the idea of a cold, foggy morning. A trim of ½" from the foot would help to keep the sky-line down to a more favourable level. Unfortunately, art remains somewhat old-fashioned where motor-cars are concerned; seldom do we see a pleasing arrangement which contains one of these ubiquitous vehicles.

*P.C.A., Willoughby.—Desert Warriors* contains some useful leading lines which have been well placed in your print; unfortunately they do not lead anywhere in particular; something is needed by way of accessory interest near the far end of the line of posts. A stronger print, bringing up a few highlights in the region of the third and fourth post, would add interest to any future presentation.

*K.F.B., Ryde.—Warren*, as a print, was faced by very strong opposition in the Set Subject Contest—we would not recommend quite such a close trim for a subject of this nature. The sand-dunes subject gives the impression of movement—in the pictorial sense—from left to right, and this would appear to make it desirable to include more of the picture on the right-hand side; the present arrangement seems to lack balance. A nice print in full scale and most interesting otherwise.

*E.B., Jambin.*—Welcome to the contest. Similar comments apply to your Set Subject entries as those for *K.F.B.*, above, with the exception of the remarks about the trimming. Your three will make very interesting records for the family album. *Young Photographer* is a carefully posed group. The landscape, photographed against the light with minimum exposure, is practically a silhouette. It is the class of subject which calls for an exceptionally interesting sky line and a closer approach to the windmill might have supplied the added attraction.

*I.H.C., Hamilton.*—You seem to have a divided interest in *Kid Stakes*—we feel that simplicity is the key to success. There are also too many units in the group forming the chief interest in your other Set Subject entry. As ever all three are good quality prints. In the landscape the white nails of the bridge and their shadows lead the eye towards the white building across the water; the human figure is seen as an afterthought and therefore becomes superfluous to the composition. Since the interest in this print lies in the centre portion, drastic trims in all directions are recommended to make a vertical format with the dark tree trunk at the intersection of thirds—without the figure, or, if this is included, by moving it over against the tree trunk.

*D.J.C., Croxton.*—We prefer the print of the single boat because in the other example, the eye is induced to wander all over the print. The mood in the former print is decidedly passive; a little too much so perhaps in the absence of any sufficiently strong point of interest.

*L.G.C., Red Cliffs.*—The interest is far too spread in your marine subject and the features are on too small a scale to provide any mass of tone with which to form a composition. Print quality is good and the subject is an interesting record of the locality.

*F.T.C., Naremburn.*—Both of your HC's are good technical work, though printed to a darker degree than that to which we are accustomed. Lack of sparkle in the highlights of the still-life subject prevents it from standing out when seen from a distance, as it would be when on the wall of an exhibition—all the same we do not think you would be justified in going to a great deal of trouble to obtain a better version of the subject. *Winter* is an interesting little picture with some very good points, yet conforming to very little in the way of pictorial rules. The other two are but fragmentary sketches.

*C.C., Hamilton.*—Welcome to the Contest and congratulations on HC for *Happy Jan* which is a spontaneous child study of good technical quality. The weakness is in the lower portion of the picture; if you were of a mind to print a new version, you could perhaps trim at a point level with the child's first finger and then touch out the remaining light tones in the new print. The other two are also very nicely handled and interesting examples in the set subject field.

*J.C., Goulburn.—Trodden Snow* is the best of your winter pictures but none of the trio could be said to reach pictorial class. The same rules apply to snow pictures as for ordinary landscape. A study of the portfolios will help to show you how to choose your viewpoint and develop your outlook generally.

*R.S.C., Temora.—Little Ann* is like a pretty china doll and the print treatment enhances this pleasant impression. In future prints a tilt to the right of about 20° is suggested—this would remove the disturbing straight line down the left-hand side of the figure.

*E.B.C., Trundle.*—Your wheat-land entry though inclined to be a trifle flat and therefore does not show true haverst conditions, is nevertheless a refreshing change from the subjects we are accustomed to find in the contest. You would be well advised to try for some more aspect on this type of subject but keep your eye on the possibilities for pictorial composition. This print and *Daybreak* both suffer from the inclusion of too many points of interest. The picture with the lizard is novel and a perfectly spontaneous snapshot. In this case the print is lacking in highlight detail; a softer grade of paper would be the answer. The marine subject is an excellent technical effort considering the extremes of light and shade in the subject.

*C.B.O.C., Sandgate.*—Welcome to the contest—quite a nice print for first effort. The *A.P.-R.* portfolios of prizewinning prints are published as an example to be followed by newcomers like yourself; a study of these pictures will help you to appreciate the standard of quality and pictorial outlook that gains awards and reproductions.

*H.K.D., Lindfield.*—Your award print is a good example of the use of repetition in pictorialism. There is little we can suggest by way of improvement—perhaps a little more tone in the right-hand vessel so that the print will stand viewing from a distance, and also a very light increase in the highlights in the water at the foreground. We are doubtful about removing the single light spot in the second boat but would like to see the effect of another area of similar tone at the top of the main cabin structure—not the bridge. Shading of the sky is somewhat obvious. HC for the child study in recognition of excellent technique quality.

*H.D., Bendigo.*—Your entry is one of those pictures that contain too many good things. The paddle steamer, as the main item of interest is placed too centrally; a trim from the left would rectify this but it is doubtful then if the remainder of the picture would make very much without some accent or human interest in the right foreground.

*D.N.D., Haberfield.*—There is little to choose between your two child studies. The fault with *Hold-up* surely lies in the absence of any expression of pleasure on the part of the two main figures and the fact that whilst they are looking towards one another they are not seeing each other.

*F.L.E., Narromine.*—There is a lovely shadow pattern in *Side Street*; the figure does not seem to have been necessary. The other print does not offer much in the way of possibilities; we would be inclined to trim ¾" from left-hand side and top, even if this does make the figure more central.

*D.H.F., Kingston.*—The prizewinner could bear a trim of an inch or so at the foot; otherwise this is a fine child study, well conceived and carefully executed. Of the other two *Hullo* is the better technical effort—a very nice print of an attractive subject. The other is not so appealing, for, after all, who amongst us would gain pleasure from the picture of an unhappy child?

*K.A.F., Croydon Park.*—Your entry in the set subject did not offer you much scope for composition, but it is a very human incident which anyone would find to be of interest.

*L.G.H., Cannon Hill.*—Welcome to the contest and congratulations upon gaining recognition for each of your entries. The prizewinner in the Set Subject is a pleasing little child study in back-lighted treatment. We are inclined to favour a slight trim at the bottom of this print, say ½". The prizewinner in the open section would be improved by further toning-down the bright patch of water surface on the left and perhaps a trim of ½" on that side. The remaining three gained HC mainly for technical quality, though we agree that each has its good points of interest as well.

*D.H., Matraville.*—Welcome to the contest. Now that you have made a start you would do well to study the portfolios in this journal with a view to learning the fine points of composition. Above all, simplicity is a word that has great significance in pictorial photography—we feel that your present print contains a little too much of everything.

*F.H., Malanda.*—All of yours gained HC for technical excellence. The set entry is a fine spontaneous child study, but as usual, competition was very keen in the class. In the open class we prefer *Coast Guards* since the composition here is more clearly defined—the disturbing note in this print is the dark stump near the lower margin which, since it is the strongest tone in the whole print, draws the eye to that quarter. In *Trunk Line* you have discovered a group of extremely interesting trees which would be worth the trouble of prospecting from every conceivable angle (and under varying lighting conditions) with a view to creating a better composition. Having found your ideal point of view, strong treatment is indicated in order to enhance the dramatic effect possible with this class of material.

*G.F.H., Sale.*—Of your batch of six we prefer *Her Nightcap* for its excellent technique and novel subject matter. In this case the hands and bows broaden the interest in a horizontal direction and a trim on that basis is indicated—if possible, leave more room on the left-hand side and make any future prints a head-and-shoulders study by trimming at the top button of the child's nightdress. The other set subject entries are hardly of the same standard. *Tapestry* has been taken too far into low-key; this is a type of subject often seen in pattern and texture set contests but we feel that the highest degree of technical quality is the first essential for reproductions of fabrics. In the railway subject strong leading lines carry the eye to the distant gates and on the other side of those we would prefer to see some accessory interest, as for instance an approaching train.

*L.E.H., Hamilton.*—Welcome to the contest and congratulations on prize award at first appearance with a novel and well-executed study. With a view to increasing the impact of the portrait you might try these trims—top 1", bottom ¾", right ¾", left 1¾".

*M.J., Killara.*—Prize award for your still-life study—another fine effort. The use of strongly opposed vertical highlights is daring but you appear to have achieved success.

*J.K.J., Killara.*—There is excellent material in your landscape, and we wonder why you did not choose a viewpoint somewhat to the right. The symmetrical placing of a roadway is seldom, if ever, a success.

*W.H.J., Bega.*—Welcome to the contest and congratulations on prize award at first appearance. Unfortunately, your group of three seem rather camera-conscious! Future versions should be trimmed to vertical format with the extremities of the bench as the side boundaries. Study Karradji and the portfolios for important points such as these.

*L.R.K., Auburn.*—We prefer the landscape for its nice light and shadow effect—trims on either side are indicated. The child study, a happy little home snapshot, would be better with a trim of ¾" from the right.

*U.L., Sth. Townsville.*—The prize award is a good technical effort, though darker in the print than necessary. Of the other three we found the silhouette pattern to be most interesting. The child picture is a valuable record of holiday time and the still-life is a well-conceived novelty subject.

*A.B.M., Newtown.*—*Genial Spirit* is well posed and the lighting first class but we would like to see less of the highlights in the background near the left-hand margin. These little highlights are tricky—see how the one on the top edge of the girl's hat tends to lead the eye away from her face.

*K.M., Haberfield.*—Prize award for *Outdoor Girl* which is a sunny child study with good accessory interest. At first glance the situation is somewhat obscure; we would prefer to see more of the horse, or, on the other hand its complete removal. Trim to exclude the top of the saddle and then vertically, at a point half-way across the breadth of the pommel.

*D.M. Morningside.*—Your three are attractive for their technical quality especially in the print of the two young girls. The chief faults are lack of interest in the upper right-hand area of the print just mentioned, and the fact that the strongest highlight is near the margin, that is, in the other child study. There is some good material in *Sea Breeze* but it is scarcely necessary to record that figures which appear to have the feet chopped off do not find favour in the contests, at any rate, not in this type of picture.

*R.L.N., Mt. Isa.*—Your two are well executed in studio style, the chief offenders being the dark vertical line at the side of the one entitled *Mike* and a certain lack of balance in the other.

*H.H.N., Goulburn.*—Welcome to the contest and congratulations on receiving recognition at first appearance. The prizewinner is one of those fragments that sometimes make charming little studies. The chief fault here is in the over-light area of snow on the right and a tendency for the interest to be confined to one side of the print; unfortunately this is something that cannot be cured by a trim from the right as the result would then have the opposite effect of too much symmetry. The answer, of course, would be a stray leaf or two lying on the snow and better rendering of texture at that point. The other two are rather fragmentary. The leaning tree at the top-left of *Snow Shadow* takes the eye out of the picture in that corner. The remaining print is an interesting one, but you should study the portfolios and try to arrange the elements of your pictures into more definite composition.

*J.B.N., Highgate Hill.*—Welcome to the contest and congratulations upon presenting a good enlargement at first appearance. This print shows that you have an appreciation of a novel point of view and a talent for turning out good work. It is only by studying the work of others that we can acquire the knowledge necessary for the production of outstanding photographs. Many fine examples are reproduced for this purpose in the *A.P.-R.* portfolios from time to time.

*R.J.O., Cobargo.—Motherhood* is the best of your three but we would prefer this as a horizontal print which means you would have to sacrifice nearly three inches at the base. It is an attractive little pose that seems to convey the idea of responsibility on the part of the young "mother". Next time try using a reflector to lighten those shadows. There was really no need to include so much in *Paddy*—here again a drastic trim from the botton is indicated. In *The Veteran* we would prefer to see more detail in the clothing or a trim to remove a substantial part of this dark area. This is quite a good character study; a slight trim at the left would increase the effect of "looking into the distance". Regarding the remarks in your letter we would say that we think you are doing very well.

*N.O., Cardiff.*—The prizewinner is an exceptionally good example of night photography. We are wondering how this would look as a vertical, achieved by just barely trimming away the right-hand line of lamps. In the landscape we like the way the leaning branches are locked into the picture by the more stable tree on the left, thus arresting "movement" to the left; however, there is insufficient in the background to maintain interest. Perhaps a lower viewpoint, including clouds?

*S.C.P., Abbotsford.*—We feel that both of yours are inclined to be too chalky in the highlights. In the present print the figure is placed too far to the right in *My Story Book*. This is worthy of a head-and-shoulders enlargement if the negative will go that far. Make the base of the new print 4½" from the top of the present example and trim to just clear the heel of the shoe and ½" removed from the right margin. You might try a softer grade of paper.

*A.R.P., Sandy Creek.*—The study of the hay is the better print of your two but it would have been improved by some reflected light to soften those dense shadows. *A Donation* is a good pose which might be improved by a trim of ½" from the bottom.

*R.R., Moonee Ponds.*—We would prefer to see more tone in the foreground of *Deserted Park*; however, the print earned an award as an interesting example of a "mood" subject. In the other print we would be inclined to sacrifice a little at the top and left hand in order to increase the impact. The print is on the dark side.

*A.H.R., Bondi.*—Award for *Little Sheriff*, whose fearless attitude bears out the title. A disturbing note here is the straight band of light tone at the lower left-hand margin. This is something that cannot be remedied by a trim, which would upset the balance—it is really a point to watch out for in future exposures.

*G.S., North Sydney.*—We just could not resist your corn-eater; his corn-silk topnot is so appropriate to the theme of the picture. A disturbing note is the contrasting heavy shadow and light expanse of overalls. Local printing might be the remedy, but failing this a trim. The other print is one that called for some deliberation. On the whole we think this is a splendid piece of photography, but we gain the impression that the little girl is too old to be interested in the doll.

*A.F.S., Wilston.*—Welcome to the contest and congratulations on having achieved a good technical result with your entry. *Reverie* is a pleasing theme which shows you to be a thoughtful worker. Success lies ahead if you will take 'time off' to study the portfolios and apply their message in your compositions.

*O.A.S., New Lambton.*—HC for *Happy Moments* in which you have combined good technical quality with spontaneity, although a handicap is that broad band of even tone down the left-hand side. Unfortunately, trimming would only spoil the balance of the composition.

*E.F.S., Hampton.*—Of your two award winners we prefer that of the twin poplars which possesses your normal beautiful print quality. In future versions see if you can move the whole setting slightly to the right, thus placing the tree on that side nearer to the intersection of thirds. The virtue of the second print lies in its high technical standard and the genuineness of the pose, but surely the print does not need those extra two inches at the bottom.

*C.T., Paddington.*—Your entries were received too late for the September contest. We prefer the one with the pepper tree because it gives a strong impression of third dimension and atmosphere but we would prefer to trim away the intruding branches on the left. There is nothing that appeals to us very strongly in the others which prove more than anything else that you have a gift for recognising interesting little angles. With improved technique you should be able to make some of these ideas really 'tell.'

*K.M.W., Hamilton.*—Of your current entries we prefer *Bubble Boy* which is well arranged, even if the subject is a bit camera conscious. Next in preference is the one with the two young animals but here the interest tends to wander. The other bubble picture is also in good technical style. There is no sign of camera-shyness in *Pals* and we must say you have really found a new subject—though one, perhaps, not quite suitable for reproduction.

*G.R.W., Papua.*—HC for *The Orator* in which you have captured one of those amusing baby expressions that crop up when least expected. A better placing would result in future prints by excluding ¼" at top, bottom and left-hand side. There is rather too much included in *Carnival*—one or two units are sufficient to convey the idea of a whole wheel. As it stands now we would prefer to see the print trimmed down the centre of the left-hand wheel hub and about ½" below the largest carriage.

*K.H.W., Strathfield.*—*Winter Sunshine* is our preference amongst your entries in spite of divided interest where the pathway competes with the tree overhanging the water. This is a spot that should be worth a return visit. The other winter scene does not conform to accepted standards of composition. A tree which seems to sprout out of the top of a post is not a good feature; in any case, this item is placed too near the centre. The photograph of the lamb is more in the nature of a record.

*E.R.W., Ashburton.*—Your current batch of prints is mainly an interesting record of a scouts outing. In the picture with the lake as background a viewpoint to the left of the group would have made your composition more self-contained. The view taken in the gardens is one which would look fine in colour. Watch the portfolios and try to understand why people go to so much trouble with the exact placing of the elements in their pictures.

*A.M.W., Darling Point.*—Welcome to the contest and congratulations on such a good showing. The award winner is a most unusual pose in which the hands are the most expressive we have seen for some time. The whole arrangement shows poise and conconcentration on the part of both subject and photographer. *Six* is also successful in the latter respect, if not such an obvious achievement—though we can appreciate the difficulties in this shot. Both of the remaining two are good; we prefer "1-2-3". You seem to have a very co-operative team of assistants!

*I.H.W., Darling Point.*—Your two are good technical shots and well posed as regards composition but you will have to look to your laurels now that there is strong opposition in the family.

*G.W., Belair.*—The prize award print in the open section is a fine character study. The other award winner is equally good in its own class but there are a few small dark marks we would have preferred to see removed; and perhaps your trim was closer than necessary at the top of the print. *Devotion* was well to the fore amongst the HC's. In the landscape the road tends to lead the eye out of the picture on the right-hand side; this is accentuated by the sweep of the sky-line towards the same point.

*N.W., Quirindi.*—HC for *Passing Youth* because it shows you have recognised the elements of a good composition; however, the placing of these elements is not in keeping with the 'best tradition'. A lower viewpoint slightly to the left would have brought the horizon line to a point further away from the centre of the print and at the same time placed the figure near the intersection of thirds. You have certainly kept the horizon low in the Autumn print which is an unusual cloud study. We would prefer to see a more stable base to balance this extensive expanse of sky. The bridge print is also unusual and HC is awarded for excellent technique. Slightly more of the dark vertical line should be seen on the upper right-hand margin to preserve balance. We would also like to see a suggestion of tone in this area.

---

## THE ART OF PROFESSOR D. R. PERETTI-GRIVA

On the evening of August 31, I was privileged to witness at the new clubrooms of the Photographic Society of New South Wales an exhibition of pictures undoubtedly of exceptional merit. The exhibition comprised more than one hundred examples of the work of Professor D. R. Peretti-Griva, executed in the extremely difficult but magnificently flexible bromoil-transfer process.

Except in one or two rare instances, the art of bromoil transfer is a gift that has lapsed into oblivion along with carbon printing, gum bichromate and the rest of the great manipulative processes of amateur photographic reproduction. Professor Peretti-Griva is one of the few remaining exponents of the art and, judging by the prints we were fortunate enough to see, he is without doubt a master of the technique involved in the production of this class of work.

On looking around the walls of the exhibition, I was amazed at the variety of subjects in which the Professor succeeded in expressing the charm of his artistry; in fact, the only words which I can find to describe the Professor's gift are those used by Mr. J. W. Metcalfe when he said, "The author displays a versatility of outlook that is astonishing."

It was interesting to see how these pictures were received by the representatives of many Sydney photographic societies who packed the hall to capacity and showed an unusually serious attitude towards the presentation. The older members were quite unanimous in their praise of the work; but some of the younger workers openly expressed disapproval in a number of the pictures, and vowed that they were not photographs at all. Some were completely over-awed by the magnitude of the undertaking—as explained by Mr. Metcalfe—and I am sure were quite unable to reconcile the pictures on the walls with any preconceived standard of art. But never was there one member of the assembly to express dissatisfaction with the manner in which the elements of the pictures had been composed, or to find fault with the superb range of tonal gradation so evident in every print.

It is quite beyond the ordinary power of words to describe the pictures of Professor Peretti-Griva. Bromoil-transfer prints must be seen to be appreciated. It is only to be regretted that the opportunity of viewing these works of art was so transitory; but it is reassuring to know that the Italian Consular Legation, by courtesy of whom this exhibition was made possible, have already agreed to make Professor Peretti-Griva's prints available to other clubs in the metropolitan area.

V.C.

* * *

## EASTMAN HOUSE TO SPONSOR SEMINAR IN PHOTOGRAPHY

*News item from the Rochester Democrat and Chronical*

The George Eastman House will sponsor a seminar in the nature of creative photography starting Sept. 14 and running through June. The classes, which will meet at the Eastman House the second Tuesday of each month, are for photography students and graduates of the Rochester Institute of Technology. Discussions will be led by Minor White, who taught creative photography at the California School of Fine Arts for seven years before joining the staff of Eastman House.

# Editorial Notes

### PRIZE LIST FOR OCTOBER

#### CLASS "A"—SET SUBJECT

First — "In the Corn Patch", G. Scheding.

Second (Equal) — "Young Artist", D. Featherston. "Rough Rider", A. H. Russell. "Admiration", E. F. Stringer.

Third — "Outdoor Girl", Kiki Mathews.

Highly Commended: A. K. Dietrich; D. Featherston; G. Scheding; O. A. Sims.

#### CLASS "B"—SET SUBJECT

First (Equal) — "Mum's Help", G. Windle. "Fiddle-Sticks", Airlie Wilson*.

Second — "The Kid next Door", L. E. Huf*.

Third — "Tim", L. G. Hall*.

Highly Commended: C. Cook*; R. S. Cooper; D. N. Dove; K. A. Fox; L. G. Hall*; F. Hollingsworth; G. F. Horn; R. J. O'Mara; K. M. Walker (3); G. R. Warr; Airlie Wilson*; T. H. Wilson; G. Wilson.

#### CLASS "A"—OPEN SUBJECT

First (Equal) — "Etude in a Low Key", Muriel Jackson. "Smog", A. K. Dietrich.

Second (Equal) — "Genial Spirit", A. B. Maddock. "Mountain Mist", E. F. Stringer.

Third — "Lady in the Window", N. Ozolins.

(Equal) — "Deserted Park", R. Ritter.

Highly Commended: J. F. Abson; F. T. Charles (2); A. Doney; F. L. Elrington (2); N. Ozolins; R. Ritter.

#### CLASS "B"—OPEN SUBJECT

First — "The Old Cabby", G. Windle.

Second (Equal) — "Knowledge", U. Lama. "Winter Snow", H. H. Neale*.

Third (Equal) — "Rain in the Valley", L. G. Hall. "Waiting for Charlie", W. H. Jenkins*.

Highly Commended: C. A. Abrahams (2); P. Abrahams; K. F. Bailey; D. J. Canavan; J. Cook; L. G. Hall (2)*; F. Hollingsworth (2); J. K. Jackson; L. R. Kennon; U. Lama; H. H. Neale*; K. H. Westgate; E. R. Williams; G. Windle; N. Withers (2).

** Denotes a new competitor*

---

#### WELCOME TO TEN NEW COMPETITORS

**We are happy to extend our usual hearty welcome to the newcomers to our ranks, as follows: E.B. (Jambin), C.C. (Hamilton), D.H. (Matraville), L.E.H. (Hamilton), L.G.H. (Cannon Hill), W.H.J. (Bega), H.H.N. (Goulburn), J.B.N. (Highgate Hill), A.F.S. (Wilston), A.W. (Darling Point). The group was most successful and gained one First (Equal), two Second (Equal), two Third (Equal), as well as five HC's.**

---

The photographic exhibition at Lindfield East Public School, mentioned in our last issue, has been postponed until October 16th. Entries for the Competition will now be received until October 12th. Prizes to the value of £40 are being awarded and the open sections are for the following subjects: 1, People; 2, Nature; 3, Scenic, 4, Royal Tour; 5, Miscellaneous.

Entry instructions are available from *Photo Contest*, 51 Treatts Road, Lindfield.

### CAPTIONS AND TECHNICAL DATA

*Cover Illustration:*

**Pencil Pines,** *A. P. Beswick.*—First (Equal), Class B, Set for May. Exp. 1/50 sec., *f*/11, Super-XX film, reflex, K2 filter.

*Australian Landscape—Pages* 602-624:

**Mountainside,** *C. S. Christian.*—Third (Equal), Class A, Open for June, 1950. Exp. 1/50 sec., *f*/8, Super-XX film, reflex, K2 filter.

**The Broken Bough,** *G. S. Harrison.*—Second (Equal), Class A, Open for March, 1953. Exp. 1/100 sec., *f*/11, Super-XX film, reflex, 1½K filter.

**"She-Oaks",** *M. Warner.*—Third (Equal), Class B, Open for July, 1951. Exp. 1/25 sec., *f*/22, Super-XX film, reflex.

**Sandscape,** *A. K. Dietrich.*—Third (Equal), Class A, Set for September. Exp. 11 secs., *f*/100, Super-XX film, reflex, light yellow filter.

**Magic Morning,** *A. J. Anderson.*—Second (Equal), Class A Open for February, 1953. Exp. 1/25 sec., *f*/11, Super-XX film, reflex, K2 filter.

**Farm Lands, Camden,** *K. H. Westgate.*—First, Class B, Set for September. Exp. 1/25 sec., *f*/22, Super-XX film, reflex.

**Country Scene,** *K. Musgrove.*—Third (Equal), Class B, Open for November, 1953. Exp. 1/100 secs., *f*/11, Super-XX film, folding, yellow filter.

**Snowy Ridges,** *J. McAllister.*—Highly Commended, Class A, Set for February, 1951. Exp. 1/100 sec., *f*/5.6, Super-XX film, folding red filter.

**High on the Tors,** *D. M. Saunders.*—Second (Equal), Class B, Open for September, 1953. Exp. 1/25 sec., *f*/16, Super-XX film, reflex, orange filter.

**Home on the Range,** *J. D. Johnstone.*—First, Class A, Set for September. Exp. 1/50 sec., *f*/Z1, Super-XX film, reflex, 3X yellow filter.

**Sheep at Evening,** *R. W. Short.*—Third (Equal), Class B, Open for February. Exp. 1/50 sec., *f*/8, Super-XX film, folding, yellow filter.

**Harvest Hill,** *D. Leslie*—

**Passing Low,** *A. G. Reynolds.*—Third (Equal), Class B, Set for March, 1953. Exp. 1/20 sec., *f*/4.5, Super-XX film, reflex, orange filter.

**Windswept,** *E. G. Thurstan.*—Second (Equal), Class B, Open for July. Exp. 1/100 sec., *f*/16, Super-XX film, reflex, medium yellow filter.

**Corroboree,** *A. C. Redpath.*—

**Autumn Passes,** *C. S. Christian.*—

**Veiled in Beauty,** *R. S. Cooper.*—First, Class B Open for December 1953. Exp. 1/100 sec., *f*/11, Super-XX film, folding, yellow filter.

---

### WALTER ERNEST MESSERVY BURKE

**March 6th, 1866—September, 13th 1954**

It is with sincere regret that we record the passing, in his eighty-ninth year, of Walter Burke, who was for more than forty years the editor of this magazine. A complete obituary appears elsewhere in this issue.

# The Photographic Societies

## MELBOURNE CAMERA CLUB

This month was of great interest to members as the showing of the second house exhibition in prints and colour slides was held at the clubrooms on August 19. Just on 100 members and friends attended to hear a very fine talk delivered by Mr. Roger Gee, one of the three judges in the exhibition.

Results of the Aggregate Competition to date were: A Grade: L. Mullumby, 205; J. Brownlie, 180; N. Crouch, 174. B Grade: A. Doney, 164; R. Hobson, 156; K. Lee, 154. Colour: E. Rotherham, 175; L. Mullumby, 173; B. Patten, 167.

On August 12, Mr. C. Tulloch, an Industrial Chemist with "A.P.M.", gave us a very interesting talk dealing with straight-out industrial and commercial photography as seen in magazines, to the highly specialised work of microphotography with the aid of the electron microscope.

The monthly competition, held on August 26 in black-and-white and colour resulted: A Grade: 1, W. Broadhead; 2, N. Crouch; 3, B. Patten. B Grade: 1, M. Him; 2, G. Flack; 3, J. Morgan. Colour: 1, E. Burt; 2, J. W. Hoehn; 3 (Equal), R. Harris and N. Mas.

**Mr. W. Broadhead, President of the Melbourne Camera Club introducing Mr. Roger Gee to club members at the Second House Exhibition held on August 19th.**

On Sept. 2 Mr. Phil Flood gave a demonstration on the use of ordinary flash with colour and a detailed demonstration of the processing of Ektachrome film, stressing the various points which have to be watched in the processing.

Visitors are always welcome to any meetings of the club which are held on Thursdays at 8 p.m. the address being 2nd Floor, 123 Collins Street, Melbourne. Any inquiries may be directed to the Secretary, Mr. A. R. Andrews, Tel. UY2440.

Of special interest to beginners is the fact that the club is running a weekly series of lectures on the *Elements of Photography* commencing at 6.30 p.m. These lectures are free to any person who wishes to attend. L.W.H.

## BALLARAT CAMERA CLUB

The general meeting opened on a sad note on August 25, when members stood in silence for one minute, in respect for the memory of their late member the Rev. C. Brown.

Mr. McConnell explained that at a recent committee meeting it was decided to make the monthly meetings less formal. As a result two teams discussed prints—one side for, the other against—and some helpful suggestions emerged. The highlights of the evening was the presentations of prizes for the annual competitions.

The report from the Slide Group told of a very lively evening on August 11, when members in turn commented on slides from the Annual Slide Competition. The night's competition was *Flowers* and this was divided into two groups, 'Up to Three Flowers' and 'Multiple Blooms'. Mr. J. Axford's slide *Valotta Lily* headed the list in the former, and Mr. W. Llewellyn was successful with *Mesembryanthemum* in the latter.

Mr. Doug Featherston paid a farewell visit. He is to take up his duties in September at the Rockbank school, sixty miles away. He was congratulated on his promotion, and all good wishes go with him. Doug has been a member of the club for about six years, during which time he has had several shifts; but now he will be beyond reasonable travelling distance of the club.

The Art Committee selected entries for the V.A.P.S. annual competitions. The Open Competition resulted in a First (Equal) for L. Evans with *Farmer's Pride* and H. Cox with *The Old Stone Bridge*. B.S.

## BRISBANE CAMERA GROUP

Twenty-eight members and two visitors watched with interest Mr. Duncan McDermant explain the pros and cons of good print-finishing on August 23. Mr. McDermant brought along two prints, one untouched and the other finished ready for exhibition. The vast difference and improvement were readily seen and, after explaining the various processes, "Mac" then proceeded to bring the unretouched print to somewhere near salon standard in the short time at his disposal. After such an excellent demonstration (and the fact that Mr. McDermant is one of our judges) we feel sure that print-finishing by club members will be improved out of sight.

Our monthly competition *Character Study* was judged on Sept. 6, but, unfortunately, some of the entries had to be transferred from this section to *Portrait* as, in the opinion of the judges, they were not subjects in character. The awards were: A Grade Set: 1, S. J. Smith. B Grade Set: 1, J. E. Vautier; 2, E. Mooney. A Grade Open: 1, S. J. Smith; 2, G. Varcados; 3, L. Hall. B Grade Open: 1, J. E. Vautier; 2, Mrs. E. Bennett; 3, K. O'Halloran. Portrait: 1, K. O'Halloran; 2, Miss J. Cranley; 3, S. J. Smith. W.R.

**The popularity of colour slides as a medium for entertainment may be judged from this picture which depicts section of the audience at the Wollongong Camera Club's Slide Show held in May.**

## DEVONPORT CAMERA CLUB

The annual meeting was held on August 16, the main business being the Election of Officers, which resulted: *President*, J. W. Henry; *Vice-Presidents*, W. G. Murfet and E. G. Flowers; *Secretary-Treasurer*, T. C. Burtt. After some years of service, the retiring president, Mr. L. Hill, declined re-election owing to pressure of business.

The slides recently sent to Canberra Camera Club were shown and comments by the Canberra club were read by L. Hill. An excellent screening at films from the Tasmanian Film Library was then shown.

On August 30, a committee meeting was held and the evening was spent in outlining a programme for the ensuing year. S.C.B.

## Y.M.C.A. CAMERA CLUB, BROKEN HILL

Our meeting on August 3 brought us around to another Colour Competition, and quite a fair display of transparencies was on show. As usual, our President, Dick Barnes, was responsible for the final judging, and his awards were: 1 and 2, W. Yarrington; 3, R. Hobba. It is of interest to note that the system of members each doing an appraisal of the transparencies and comparing their ideas with those of the judge, is proving very helpful in improving the standard of our colour work.

The meeting for the 10th was originally scheduled as an open night, but in view of the fact that the portrait print evening was only a week ahead, it was decided that a model would be provided to give members an opportunity of doing some work in this line. The model proved co-operative and intelligent, and some fine opportunities for attractive studies were available to members. Consequently, some fine work was on display when the evening of the 17th came around. Print quality showed a definite improvement; members are spending more time and originality in the printing and presentation of their work. It was generally agreed that the event was the best print evening the club had ever had.

Dick Barnes performed again on August 24, with a lecturette and demonstration on print toning. Although the evening was somewhat marred by the fact that the fuses persisted in blowing, the programme was quite successfully carried through by the forceful presentation and omniscience of 'The Master'.

Our meeting on the 31st was Gadget Night, and the highlight of the evening was Fred Brooks' 1866 *Movies*—animated lantern slides with adjustable masks which, if worked rapidly enough, produced the illusion of motion. Some of the slides reduced members to a state of helpless hilarity and were also much appreciated by such members of the Y.M.C.A. as were present

## SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

Since so many people expressed their disappointment in missing his lecture on Federation Peak, Mr. O. Truchanas repeated it on July 13. As it was felt that the club room might be a bit small for the occasion, the meeting was held in the Mayor's Court-room which was packed by an appreciative audience.

At the meeting on July 27, Mr. A. E. Roberts conducted a One-Man-Show. The large number of prints exhibited included all types of subjects, but perhaps the most outstanding were his portrait studies, which have won much success at various exhibitions and club competitions. Members were much interested in his explanations of his methods of working. Following the One-Man-Show, Mr. Tapping screened a selection of Kodachrome slides received from the Canberra Camera Club, and members afterwards voted for their preferences.

Ways and means of attracting young members to the society were discussed at the meeting on August 10; this was followed by the judging of the competitions, which resulted: Set Subject (best print from negative supplied)—A Grade: 1, G. Chatterton; 2, A. Walters; 3, O. Truchanas. B Grade: 1, T. Corby; 2 and 3, R. Reid. Open—A Grade: 1, O. Truchanas; 2, G. Chatterton; 3, O. Truchanas. B Grade: 1, T. Corby; 2 and 3, R. Reid. The judges were Messrs. Robinson, Overall and Murray.

A joint meeting with the Cine Society was held on September 1. The Cine Society screened the Sesquicentennial Prizewinning film "Operation Pedder" by Mr. Bruce Davis, taken round Lake Pedder in the Western regions of the State. This was followed by three American amateur films, "1947 Follies on Ice", and two newsreel types of film. The society's exhibit consisted of some forty Kodachrome slides by various members, and of fifty prints. R.D.O'M.

**Mr. T. Scruse presenting the Print of the Year Cup to R. H. McDermott. The winning print is seen on the left-hand side of the easel.**

## THE IPSWICH PHOTOGRAPHIC SOCIETY

The society's First Annual Competition was conducted on July 7, and from its onset was an outstanding success. All members enthusiastically entered into the spirit of the competition and the display of 104 prints in 8 sections was a credit to a new club composed of inexperienced members. Over 60 attended, including the Mayor and Mayoress, Ald. and Mrs. J. T. Finimore; Mr. and Mrs. H. A. Snape of Kodak Ltd., Brisbane; Mr. and Mrs. Scruse of C. T. Lorenz, Brisbane; and a party of Brisbane Camera Group members, headed by their President, Dr. A. L. Buchanan. In opening proceedings, our President, Mr. A. L. Griffiths, welcomed our distinguished guests and echoed the society's appreciation of their interest in our first Annual. The judging was capably carried out by Mr. R. Gregory, A.R.P.S., and Mr. G. Grant-Thomson, A.R.P.S., both of Brisbane Camera Group, who completed their arduous task in the afternoon. The presentation of trophies, donated by business houses in Ipswich and Brisbane, was performed by the Mayor.

The two coveted trophies, the C. T. Lorenz Print of the Year Cup and the Kodak Shield for A Grade Aggregate were won by R. H. McDermott and E. E. Wright respectively, and it was noted that these two awards went to the two inaugural co-founders of the club. Mr. McDermott's winning entry was a delightful landscape study, which was highly commended by the judges and Mr. T. Scruse who presented the trophy.

The section competition resulted: Landscape: 1, R. H. McDermott; 2, E. E. Wright; 3, G. Londy; 4, A. L. Griffiths. Portrait: 1 and 2, R. K. Pratt; 3, C. T. Venning; 4, G. Londy. Still-Life: 1 and 2, E. E. Wright; 3, W. S. Cardy; 4, G. Londy. Architecture: 1, E. E. Wright; 2, 3 and 4, W. S. Cardy. Child Study: 1 and 2, E. E. Wright; 3, R. K. Pratt; 4, R. H. McDermott. Animal, Bird or Insect: 1, C. T. Venning; 2, K. Sharpe; 3, C. T. Venning; 4, R, S. Ewin. Foral: 1, G. Londy; 2, L. Bowling; 3, C. T. Venning. Miscellaneous: 1, R. I. McDermott; 2, E. E. Wright; 3, R. I. McDermott.

The criticism of the award-winners was greatly appreciated by the members, and the society will benefit immensely as a result of the expert advice from both Mr. Garth Grant-Thomson and Mr. R. Gregory.

Club members Messrs. L. Bowling and R. Ewin were active all night with their flash, recording for the club's scrapbook the highlights of the evening. A Birthday cake in the form of a twin-lens reflex camera was a novel feature appreciated by all.

At the Annual General Meeting, held on July 20, the election of officers resulted: *President*, E. E. Wright; *Vice-President*, R. K. Pratt; *Secretary*: C. T. Venning; *Treasurer*, G. F. Riemer. E.E.W.

## ADELAIDE CAMERA CLUB

On August 16, Dr. Aebi told of the many ways modern photography aids the Police Force, and how everything from traffic offenders to court documents are recorded by the camera. The evening was very enlightening, and a novel change from the usual run of lectures.

The outing for August 8 was in two parts; in the morning, at the Zoo; in the afternoon, at Port Adelaide, where a launch was provided for the use of members. Many good pictures have resulted from this outing to date and, as the weather was fine, no doubt we will see many more.

More than 60 members were present for the August Colour Evening where they saw possibly the best show since the colour group's inception. Members gaining certificates were: J. Osborne (2), J. Tomlinson (2), K. Lim, K. Maguire, G. Windle, J. Windle, C. More, Miss R. Buckley and Mrs. A. Maguire. A special competition for a series of six slides Telling a Story was won by J. Osborne.

Messrs. Cann and Stratman presented a camera night on August 30, when the theme was *High Key*, with the assistance of model Miss Nancye Fowler. A special competition is being held for pictures taken at this function.

The September print competition brought forth a good number of pictures, although we would like to see more members exhibiting. Award-winners were: A Grade: Miss R. Buckley (4); Messrs. G. Zeising, D. Robertson and G. Windle. B Grade: Mrs. Maguire (2), Messrs. K. Limm (4), E. Collins and B. Pallant. The winners of the August Outing Competition were: A Grade: Miss R. Buckley. B Grade: Miss L. Thomas. Prints were also submitted for the Annual Phillips Trophy for Landscape, which is judged by Mr. K. Phillips himself. E.W.S.

## YAGOONA CAMERA CLUB

On July 29, a group of some 20 enthusiasts held an inaugural meeting of the Yagoona Camera Club in the Yagoona Co-Op. Hall. Mr. I. Blake, representing Kodak Ltd., came along and showed a number of interesting historical and colour slides and afterwards answered many technical questions on photography in general.

The following office-bearers were elected: *President*, Mr. A. P. Kenyon; *Vice-President*, Mr. R. J. Morgan; *Secretary*, Mr. J. Woodhouse; *Treasurer*: Mr. H. Glover; *Publicity Officer*, Mr. J. Murray.

On Wednesday of the following week a constitution was drawn up based on the outlines given in *How to Form a Camera Club*. It was decided that the club would meet on the first Thursday in each month, and at the August meeting 13 members exhibited their contact prints. Much information was gained from the thorough criticism given by Mr. M. Hind of Kodak Ltd.

For information regarding the club, please call at Kenyon's Pharmacy or telephone UY 3944. J.M.

## KADINA CAMERA CLUB

At the August meeting it was decided to exhibit some of the club's work in the Kadina Show next month. The club gained a new member who was one of the twenty-six present that night. The meeting consisted of a competition entitled *Landscape*; this was the club's first competition and it was run in three black-and-white sections and a colour-slide section. Winning landscapes were taken at widely separated parts of Australia as well as quite close to home. The highlights of the evening were talks given by each member on *Why I have chosen this camera*, and this gave members a chance of sizing-up his fellows and to see what equipment he will be competing against in future competitions. Although, as shown by the talks, the accent was on money considerations, a very imposing array of cameras was brought forward, in many cases reflecting the energetic and greatly appreciated salesmanship of some of the members. Colour slide enthusiasts showed some interesting slides and scored a victory over the "movie men", this being the first meeting where no movies were screened. D.H.W.

## PHOTOGRAPHIC SOCIETY OF PAPUA

Our Annual Photographic Exhibition is scheduled for 15th, 16th and 17th October in the Institute Hall, Douglas Street, Port Moresby. There will be competitive sections for prints and colour transparencies. Selected collections of transparencies will be on view at intervals during the Exhibition; the first viewing will follow the Official Opening on the night of Oct. 15. T.H.

## WEST AUSTRALIAN CAMERA CLUB, INC.

The 37th Annual Meeting was held at the Rural Bank's Social Room on August 26.

For the Print of the Year, Mr. E. Roche was the winner of the tophy (a Ranleigh Tray) donated by a past president of the Club, Mr. J. Sunter, before he left W.A. for the Eastern States.

Trophies were presented to the following members who gained points during the year: 1, E. Roche—a silver butter dish; 2, L. Buzza—a silver scone tray; 3, N. Helliar—a silver eggcup and spoon. Photographs of the trophy winners were taken by S. Bannister.

This being the Annual Meeting the following members were elected: *President*, Mr. E. Roche; *Vice-President*, Mr. K. Ottaway; *Secretary*, Mrs. A. M. Parker; *Treasurer*, Mr. W. A. Smith. Members of the Committee of Management, Messrs. L. Buzza, D. Jukes, E. Orriss, W. Angove, N. Helliar and E. Thew. During the evening the newly-elected President, in a few well chosen words, conferred a Life Membership on the Secretary, Mrs. A. M. Parker, in recognition of valuable and untiring efforts on behalf of the club. A.M.P.

## NORTHERN TASMANIAN CAMERA CLUB

There was a good muster of members for the meeting on August 10. The success of this meeting is due jointly to Mr. Wilnough and the V.A.P.S. By the aid of Mr. Wilnough's wire recorder, members listened to a good commentary by Mr. Broadhead and Mr. Crouch on a collection of exhibition pictures supplied by the V.A.P.S. In expressing the club's appreciation for this work the President said clubs isolated from the large cities must benefit when their members are able to see and hear such first class material.

At the meeting on August 24 the competition entitled *Rookery Nook* closed. The largest entry so far was received. This competition showed a marked improvement in quality. The main talk and demonstration of the evening was given by the President on *After-treatment of Negatives*. Later, some beautiful Kodachrome slides, taken at the dress rehearsal of *Rookery Nook*, were shown by Mr. H. De Jong and the President Mr. Ikin. J.W.I.

## ANOTHER REMINISCENCE OF "VAN"

The late Willem van der Velden lived for many years in a cottage situated in wild bushland in the Terry Hills-Tumbledown Dick area but the fact of his living in such an inaccessible place—this was before the days of buses—was never allowed to handicap his punctuality in keeping business appointments. (See "The Unforgettable Personality", *A.P.-R.* for August, 1954). From Harry S. Jones of Miowera Road, Turramurra North, comes this charming tribute:

"It was with sincere regret that I read in the *A.P.-R.* of the passing of "Mr. Van". The charm of his quiet, gentle, and courteous manner made a lasting impression upon all who knew him. I came into contact with him at some of the meetings of the Photographic Society a number of years ago, and in his own office, where he assisted me with technical advice.

"One warm summer's afternoon, while driving along the road to Mona Vale, I overtook him away out near Tumbledown Dick. He was walking along beside the road, bare-headed, and with a large pack upon his shoulders. Upon my inquiring if I could offer him a lift, he replied: "Thank you, no, I have nearly reached my destination". He told me that he often spent the week-end out in the little cottage in French's Forest, down in the valley below the hilltop. He said that he loved to rest in the peaceful solitude, right away from everything, and that he thoroughly enjoyed the walk out from Pymble Station. (A distance of some eight or nine miles).

"Often, I pass over Tumbledown Dick. Sometimes I pause a moment, just to have another look down over the valley where the little white house still stands alone in the wilderness of rocks and trees. Is it just fancy, or is it really 'the quiet voice of the solitude'?

"Thank you, no, I have nearly reached my destination".

I shall remember always the active figure of the kindly, friendly man tramping along beside the roadway with a knapsack upon his back".

# The 'Last Page'

From the Commonwealth Department of Education have come several additional requests for pen-friends in Australia, *viz.*:

Tulsi Motiani (C/– Tirtdas Hotchand, Advocate Nr. Mirs Tombs, Hirabad, Hyderabad (Sind.) Pakistan.) He is an Inter Arts Student at the local Government College, is interested in photography, newspaper and magazine reading.

W. B. Owitipana—age 24 years, (Headquarters, Royal Ceylon Navy, P.O. Box 593, Colombo, Ceylon), would like a girl pen-friend of about 19 years, interested in reading and collecting snapshots.

Nanda Lal Dhar, 19 years old, (of 29/c, Jugipara Lane, Calcutta 6, India) whose hobbies include reading, correspondence, playing the guitar, photography, scenery post-cards, swimming, motoring, football and tennis, wishes to correspond with a girl penfriend.

Three sailors with the one address—S.S. *Mustali*, Agents T. M. Shah, 8 Lyons Range, Calcutta, India, are: Syed A. Naim, aged 27 is a third Mate and would prefer to correspond with a pen-friend of the opposite sex. His interests are adventure literature, photography and bush-walking; Naim Beg, 25 years, a Radio Officer, and Colin Clayton, aged 24 a Second Mate, both have general interests and are eager to know more about Australia.

* * *

## A STAMP FOR A BIRTHDAY . . .

(*Adapted from E.K. Co.'s "Kodakery", July 22nd,* 1954)

July 12 dawned bright and clear—it was the 100th anniversary of the birth of George Eastman. Open houses, concerts, speeches—festivities were many. Rochester turned out to celebrate—newspapers published voluminous information on the life of Eastman and stores gave special window displays.

Highlight of the day was the appearance of the George Eastman stamp. The philatelic world—literally spanning the globe—was excited over the event. Requests for first-day covers poured into the main Post Office in Rochester in such volume that a special Postal Department member came from Washington, D.C.

A good many of these covers went to Kodak people—in Rochester and all over the world. Many Kodakers also helped with the first day issue—devoting time to organising requests and the thousand other little details of a first-day stamp issue.

Many employees purchased complete sheets (of over seventy stamps) for themselves, while the company itself purchased one million of the stamps to be used in the mailing of the official first-day covers to employees of Kodak Houses throughout the world as well as in its own regular mailings.

■

## LEONARD LIPMAN

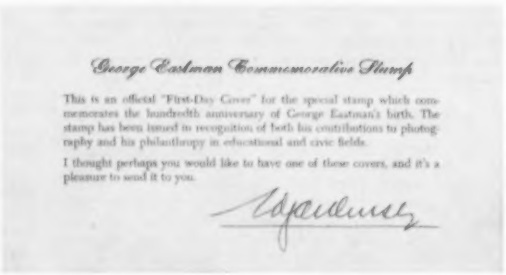
**September 17, 1889—July 31, 1954**

The sudden collapse and demise of Leonard Lipman came as a great shock to his many friends and colleagues, more particularly since there had been no warning that his health was in any way seriously impaired.

Mr. Lipman, who was sixty-four years of age and therefore due for retirement in September this year, joined the Kodak organisation in 1913 when he was attached to the Brisbane Branch of the Company. Although he had resided in Queensland for some years Mr. Lipman had never had an opportunity of visiting the northern parts of the State, and this was a defect he had planned to remedy during his current annual leave; in fact, it was upon the eve of his departure with his wife on a trip to North Queensland that he died.

For a number of years Mr. Lipman was manager of the Kodak retail store at 379 George Street and when the Medical X-ray Department came into being he transferred as head of this section. The many members of the medical profession who had come to look upon him with affectionate regard, and the numerous other associates and members of the Kodak Staff who had been fortunate enough to come within his sphere of influence, will miss the quiet good-humoured nature of his likeable personality. It has been said of Leonard Lipman that there never arose a situation so formidable that he could not reduce it to the terms of an amusing incident with his quiet chuckle and dry wit.

The late Mr. Lipman was buried in the Rookwood Cemetary. He is survived by his widow, who resides at No. 70 New South Head Road, Vaucluse.



*George Eastman Commemorative Stamps*

This is an official "First-Day Cover" for the special stamp which commemorates the hundredth anniversary of George Eastman's birth. The stamp has been issued in recognition of both his contributions to photography and his philanthropy in educational and civic fields.

I thought perhaps you would like to have one of these covers, and it's a pleasure to send it to you.

**Give your boy or girl this fun-packed hobby . . .**
**developing and printing with the fascinating**

# KODAK PHOTO-FINISHING KIT

Above you see the ingenious Kodak Photo-Finishing Kit—it contains all the materials required for the successful tray development of your Kodak films. This kit is unique in that the strong, all-moulded plastic base and lid actually become the processing trays—the base is divided into two compartments to contain developer and water respectively, whilst the lid holds the fixer. An electric ruby globe is available separately if you prefer to use it instead of the battery-type darkroom lamp. Start now to *double* your picture pleasure . . . invest in a Kodak Photo-Finishing Kit and enjoy the *real* thrill of picture-making.

Price: **£3/10/–**

***A Birthday Gift You'll be Pleased and Proud to Give***

# SALE OF USED APPARATUS AND LENSES

## KODAK STORE, 386 George Street, Sydney

### CAMERAS

2903—Zeiss Ikon, 2¼″ x 3¼″, f/4.5 lens, case **£12**

2216—Foca Model IV, Oplar f/2.8 lens, slow speeds, always-ready case .. .. .. **£60**

2615—Contax-S, 24 x 36mm., Primoplan f/1.9 lens, extension tubes, close-focus bellows, always-ready case .. .. .. **£122/10/–**

2740—Verascope Model F40, stereo camera 24 x 36mm. twin Som-Berthiot f/3.5 lenses, speeds 1 sec. to 1/250, single or stereo setting, always-ready case .. .. .. **£150**

4429—Argus, 24 x 36mm., Cintar f/3.5 coated lens, coupled rangefinder, speeds 1/10 sec. to 1/200, flash gun, 2 x f/3.5 telephoto lens, always-ready case .. .. .. **£32/10/–**

4437—Six-20 Kodak "A", 2¼″ x 3¼″, K. A. f/4.5 lens, 8-speed shutter .. .. **£12/12/–**

4432—Flexaret, 2¼″ x 2¼″, Mirar f/3.5 coated lens, Prontor II shutter, synchronised, always-ready case .. .. .. .. **£33/10/–**

4433—Ensign Commando, 2¼″ x 2¼″, Ensar f/3.5 lens, 8-speed shutter, coupled rangefinder. **£24**

4451—Contax Model III, 24 x 36mm., 5 cm. Sonnar f/2 lens, focal-plane shutter, 13.5 cm. Sonnar f/4 telephoto lens, lens hood, extension tubes, adapter, Contax G. G. copier and magnifier, Vidom universal finder, always-ready case Price .. .. .. .. .. **£200**

4464—Anniversary Speed Graphic, 4″ x 5″, 127mm. Wollensak, f/4.7 lens, L and H flash gun, two 4″ x 5″ sheet film magazines, roll film holder, lens hood, adapter, three filters, focusing screen, one set of septums .. .. **£125**

4468—Six-20 Kodak Senior, 2¼″ x 3¼″, K.A. f/4.5 lens, 5-speed shutter, adapter, lens hood, case. Price .. .. .. .. .. **£9/10/–**

4501—Kinax Model I, 2¼″ x 3¼″, Kinn f/6.3 lens, 4-speed shutter, case .. .. **£6/15/–**

4509—Sem-Kim, 24 x 36mm., Cross f/2.9 lens, 4-speed shutter, always-ready case .. .. **£8**

4513—Graflex Super D, 3¼″ x 4¼″, 152mm., Ektar f/4.5 pre-set lens, Graflex flash gun. **£120**

4519—Six-20 Kodak Junior, 2¼″ x 3¼″, K.A. f/8.8 lens, 2-speed shutter, case .. .. **£4**

4520—Orenac, 24 x 36mm., Angenieux f/2.9 coated lens, speeds 1 sec. to 1/400, Sixtomat photo-electric exposure meter, always-ready case. Price .. .. .. .. .. **£30**

4521—Six-20 Folding Brownie, 2¼″ x 3¼″, K. A. f/6.3 lens, 2-speed shutter, case .. **£6**

4523—Engisn Ful-vue, 2¼″ x 2¼″, always-ready case. Price .. .. .. .. .. **£3**

4525—Six-20 Kodak "A", 2¼″ x 3¼″, K.A. f/6.3 lens, flasholder and lead, case .. .. **£8/10/–**

4531—Kodak 35, 24 x 36mm., K.A. Special f/3.5 lens, 5-speed shutter, coupled rangefinder, always-ready case .. .. .. **£33/10/–**

4535—Brownie Reflex, 1⅝″ x 1⅝″, 12 on 127, synchronised shutter .. .. .. **£2**

4488—Kinax, 2¼″ x 3¼″, Kinn f/4.5 lens, 4-speed shutter, adapter, close-up lens, visual exposure meter .. .. .. .. **£10/15/–**

4469—Flexaret II, 2¼″ x 2¼″, Mirar f/4.5 coated lens, 8-speed shutter, always ready case **£22/10/–**

4493—Retina IIA, 24 x 36mm., Xenon f/2 coated lens, Compur-Rapid shutter, yellow filter, lens hood, always-ready case .. .. **£59/10/–**

4474—Nagel Vollenda, 2¼″ x 3¼″, Xenar f/4.5 lens, Compur shutter .. .. .. **£10**

### CINE

4453—Admira Camera, 8mm., Mirar f/2.8 lens, adjustable speeds, single frame. Price **£33**

2922—Cine-Kodak magazine camera, 16mm., K.A. f/1.9 lens, 63mm. K.A. f/2.7 telephoto lens, lens adapter .. .. .. .. **£97/10/–**

2675—Emel C93 camera, 8mm., Som Berthiot f/1.9 lens, turret head, 8, 16, 24, 48, 64 frames per sec., case, viewfinder .. **£66/15/–**

4499—Cine-Kodak magazine camera, 16mm., K.A. f/1.9 lens, 8, 16 and 64 frames per sec. **£60**

### SUNDRIES

2791—Retina copying stand, three frames, "R" type close-up lenses Nos. 1, 2 and 3. **£30**

4533—Weston Master Model II Exposure Meter, case .. .. .. .. **£10/10/–**

4529—Ihagee Exakta Flash Gun, lead .. **£10**

4524—Retina Sport Finder, case .. .. **£2**

4534—Som Berthiot Coated Telephoto Lens, 59mm., f/3.5, for 8mm. cameras .. .. **£16**

4526—Dallmeyer Lens, 8¼″, f/4.5, flange **£14/10/–**

---

## KODAK STORE, 252 Collins Street, Melbourne

### CAMERAS

11136—Retina IIA, 24 x 36mm., Xenon f/2 lens, Compur-Rapid shutter, lens hood, always-ready case .. .. .. .. **£55**

11134—Kodak Duo, 16 on 620, K. A. f/4.5 lens, speeds 1 sec. to 1/300, leather case **£10/10/–**

11130—Sem-Kim 24 x 36mm., Cross f/2.9 coated lens, always-ready case .. .. **£10/10/–**

11128—Zeiss Ikonta, 16 on 120, Tessar f/3.5 lens, speeds 1 sec. to 1/500, B and T, leather case. Price .. .. .. .. **£12/10/–**

11114—Zeiss Super Ikonta, 2¼″ x 3¼″, Novar f/3.5 lens, Compur-Rapid shutter, always-ready case. Price .. .. .. .. **£27/10/–**

11106—Rolfix, 2¼″ x 3¼″, Trinar f/3.5 coated lens, speeds 1 sec. to 1/400, B and T, always-ready case .. .. .. .. .. **£15**

11104—Voigtlander Bessa II, 2¼″ x 3¼″, Skopar f/3.5 lens, speeds 1 sec. to 1/350, coupled range-finder, leather case .. .. .. **£20**

11102—Kodak Duo, 16 on 620, K.A. f/3.5 lens, speeds 1 sec. to 1/300, B and T, always-ready case. Price .. .. .. .. **£12/10/–**

11100—Zeiss Super Ikonta, 16 on 120, Tessar f/4.5 lens, speeds 1 sec. to 1/400, B and T, coupled range-finder, always-ready case .. .. **£29/10/–**

11098—Ensign Selfix, 2¼″ 3¼″, Ensar f/4.5 lens, speeds 1 sec. to 1/150, B and T, leather case **£9**

# SALE OF USED APPARATUS AND LENSES

**KODAK STORE, 37 Rundle Street, Adelaide**

**CAMERAS**

1013—Ensign Ranger II, Ensar *f*/6.3 coated lens, 3-speed Trikon shutter .. **£9/15/-**

1050—Ensign Commando, Ensar *f*/3.5 lens, coupled rangefinder .. .. .. **£29/10/-**

1115—Six-20 Kodak "A", *f*/4.5 lens, 4-speed shutter. Price .. .. .. .. .. **£13**

1119—Ensign Ranger I, Ensar *f*/6.3 lens, 3-speed Trikon shutter .. .. .. **£8/10/-**

31—Flexaret IIIB reflex, Mirar *f*/3.5 lens, Prontor-S shutter .. .. .. .. .. **£40**

35—Ensign Autorange, Ensar *f*/3.5 lens, coupled rangefinder .. .. .. .. **£23**

38—Favor, 24 x 36mm., Docar *f*/2.8 lens, lens hood, always-ready case .. .. **£22**

**KODAK STORE, 250 Queen Street, Brisbane**

**CAMERAS**

907—Ensign Selfix 16-20, 1⅝" x 2¼", Ross Xpres *f*/3.5 coated lens, Epsilon shutter, Litemaster flash gun, lens hood, red, blue, green, yellow filters, always-ready case .. .. **£22**

911—Voigtlander Prominent, 24 x 36mm., Ultron *f*/2 lens, Synchro-Compur shutter, coupled rangefinder, lens hood, always-ready case. **£55**

409—Ensign Autorange, 2¼" x 2¼", Ensar *f*/4.5 lens, Epsilon shutter, coupled rangefinder, adapter ring, yellow filter, leather case .. **£23**

866—Kodak 35, 24 x 36mm., Special Anastigmat *f*/3.5 lens, 5-speed shutter, coupled rangefinder, yellow filter, always-ready case. **£25**

674—Reflekta II, 2¼" x 2¼", Meritar *f*/3.5 coated lens, Junior 3-speed shutter, always-ready case. Price .. .. .. .. **£13/10/-**

890—Kodak Duaflex, 2¼" x 2¼", flasholder, yellow filter .. .. .. .. .. **£5/10/-**

738—Finetta 99, 24 x 36mm., Finetar *f*/2.8 lens, 6-speed focal plane shutter, motor wind, always-ready case .. .. **£27/10/-**

867—Sem Kim, 24 x 36mm., Cross *f*/2.9 lens, 4-speed shutter, always-ready case .. .. **£12**

906—Ensign Selfix 420, 2¼" x 3¼", Ensar *f*/4.5 lens, 4-speed Epsilon shutter, case .. **£9**

885—Voigtlander Perkeo II, 2¼" x 2¼", Color-Skopar *f*/3.5 lens, Compur-Rapid shutter, always-ready case .. .. .. .. **£22**

**CINE**

537—M.C.M. Cine Camera, 16mm., Berthiot *f*/1.9 lens, four speeds, leather case. .. **£90**

# "HOW TO MAKE GOOD PICTURES"

**The world's best photographic seller is now available in a special Australian edition.**

Here is a completely new and revised edition of this ever-popular 'good book' of photography; in addition, it includes many new photographic illustrations and up-to-the-minute ideas. It tells you everything you want to know about picture-making from pressing the button to mounting the finished print. It is clearly and simply written and profusely illustrated with first-class pictures and diagrams—in fact, it's a book every camera-owner will want to read . . . and to keep.

*Price:* **11/6**

*From Kodak Dealers Everywhere*

*Packed with practical information to improve your printing technique . . .*

# KODAK PAPERS

## DATA BOOK

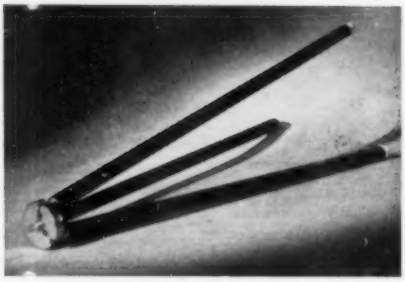
**tells the full story of the Kodak range of photographic papers.**

Thirty-six pages crammed full with up-to-date, authoritative, technical and general information skilfully written by Kodak technical experts. It covers the characteristics, selection, and use of Kodak enlarging and contact papers, while special chapters deal with darkroom illumination, print faults, stains, mounting, exhibition prints, etc. Attractively illustrated.

**A BOOK EVERY PRACTISING PHOTOGRAPHER MUST OWN**

Price: 2/-

*From Kodak Dealers Everywhere*



## SUSIS METAL TRIPOD

**3-section 4-section 5-section**

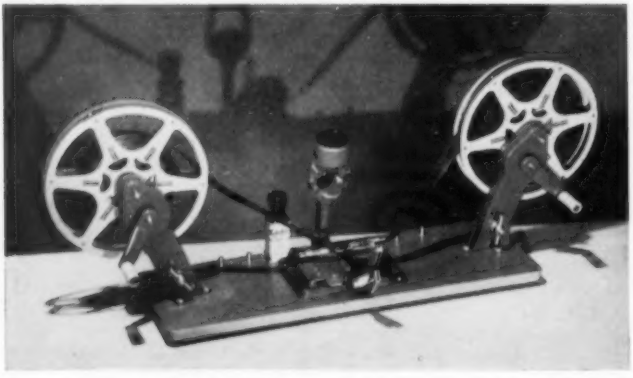
**If you're thinking of a new tripod, then you must see this range of new German-made models—they're smart, rock-steady, compact. Head is chrome-plated with standard tripod thread; sturdy screw fittings allow the legs to swing into reverse for use with Continental thread. Legs are of strong tubular brass of 3, 4 and 5 sections which click into fixed positions when opened. Solid aluminium spiked tips prevent the legs from slipping on smooth surfaces.**

**Prices: 3-section—£3/3/9**
**4-section—£3/16/-**
**5-section—£5/5/-**

*From Kodak Dealers Everywhere*

# MARGUET FILM EDITOR, Model E5

## . . . for home editing 8mm. and 16mm. films



A handsome, precise editing unit for use with either 8mm. or 16mm. film. It is fitted with double-geared rewind controls, automatic universal film splicer, and adjustable optical film viewer. The complete editor folds down to compact proportions for neat storage and ready portability. Reel capacity is 400ft. (8mm.) or 800ft. (16mm.). It is of sturdy metal construction with a wooden baseboard and attractive grey metallic finish.

Price:

**£22/1/-**

*Kodak Dealers Everywhere*

*Now available in convenient 24-packet cartons . . .*

# KODAK UNIVERSAL M-Q DEVELOPER

. . . a dependable formula in "book-match" style. Packed in its attractive novel folder, this sure, convenient, and economical developer is the answer to the demand for a quality developer in a limited volume. Ideal for that quick job of developing or printing.

- **Packed in moisture-proof plastic envelope for safety and protection.**
- **Makes 12 ozs. of solution for tray development and 16 ozs. for tank processing.**
- **Guaranteed development capacity per packet: three V620 films, or six V127 films, or 90 sheets of 2½" by 3½" size paper.**
- **Completely machine mixed and packed for product standardisation and efficiency.**
- **Compounded from tested chemicals; has maximum exhaustion life; is non-staining.**
- **Thoroughly dependable—each evening's development is commenced with fresh, new chemicals.**

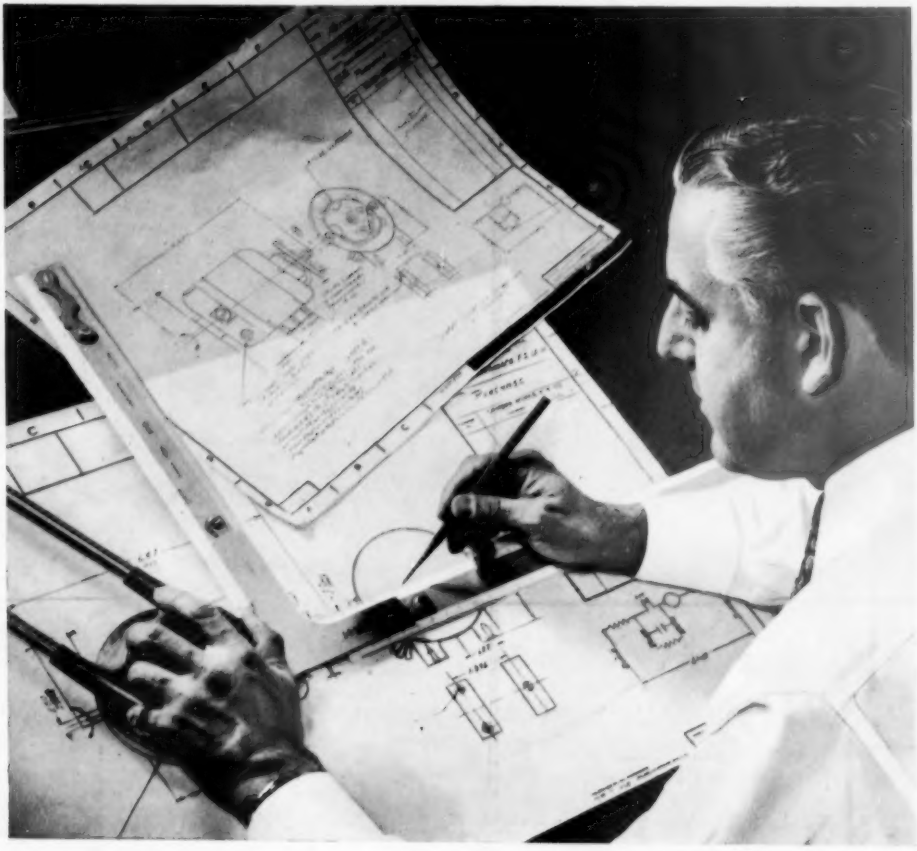
**PRICE: 9d. per packet**

***Try Kodak M-Q for your next evening's photographic processing***

**KODAK BRANCHES IN ALL STATES—KODAK DEALERS EVERYWHERE**

# Photography at work

## for the draftsman . . . and you



Through photography, the draftsman can combine, revise and reclaim drawings in less time and with greater economy and ease than through retracing by hand. Furthermore, blueprints can be made available sooner for the construction of buildings, machinery, roads and other projects essential to the development of your community.

**Through factories and experimental centres in France, England, Germany, Australia, Canada, and the United States, Kodak provides photographic products vital to the progress of industry, medicine, education, agriculture, science, and government.**

**KODAK**

**SERVING THE NATION THROUGH PHOTOGRAPHY**



Published by Kodak (Australasia) Pty. Ltd., and wholly set up and printed in Australia by Waite & Bull, 486 Elizabeth Street, Sydney.